THE ART OF SINGING

BY

WILLIAM SHAKESPEARE

BASED ON THE PRINCIPLES OF THE OLD ITALIAN SINGING MASTERS, AND DEALING WITH BREATH-CONTROL AND PRODUCTION OF THE VOICE, TOGETHER WITH EXERCISES

ENTIRELY RE-WRITTEN

OLIVER DITSON COMPANY
THEODORE PRESSER COMPANY, Sole Representative
Bryn Mawr, Pennsylvania

METZLER & Co., London, owners of the copyright for all countries except the United States and Canada.

Printed in the U.S.A.

TO

MY FRIEND

SIR HERBERT THOMPSON, BART.

IN MEMORY OF HAPPY HOURS PASSED

IN THE PREPARATION

OF THIS WORK.

CONTENTS.

CONTENTS (Continued).

LIST OF ILLUSTRATIONS.

PREFACE.

THE art of singing, like other arts, has had its periods of development, culmination, and decay. The only period which concerns us here is that in which singing has been associated with the growth of modern music, and which may be said to date from the rise of the modern harmonic style in Italy in the 17th century. The art was then cultivated with great assiduity and success, and reached its highest point towards the middle and end of the 18th century, since which time the development of music in other directions, especially in relation to the orchestra, has led composers to a comparative neglect of the voice as an instrument to be studied on its own account. With the disappearance of that school of composition in which composers wrote specially for the voice, has likewise vanished, to a great extent, the successful cultivation of the art of singing.

The human voice will never cease to be the most beautiful of instruments when properly used; it will never cease to strike the chords of the heart with a directness and an intensity unapproached by any other instrument. During the time of the greatest professors and artists of this branch of music in the last century, little, unhappily, was put into writing concerning their methods of teaching and practising the art; and in attempting to gather up the threads of their work, reliance is necessarily placed on the traditions which have come down to us, and on a few recorded maxims and sayings which are attached to the names of the great men of old time.

In this book the endeavour has been to gather together these traditions and hints and weld them into a consistent whole. The aim has not been to write anything new, but simply to make an intelligible and useful record of the old truths concerning our art.

Should the publication of this work result in bringing his fellow-professors of singing more generally to the discussion of vocal questions in a natural way — to the study of that which is absolutely known concerning the human voice, in place of debating those difficult physiological problems in relation to which there are few settled facts to go upon — the author will feel that he has not laboured in vain.

PREFACE TO THE REVISED EDITION OF 1921

In presenting this revised edition of the "Art of Singing," the author desires to thank his friends and pupils all over the world, for their enthusiastic reception of the work, also to thank his publishers for much kindness shown him during its developments.

The slight changes and additions are the result of mature thought and earnest endeavour to add greater clearness and simplicity to the work, so that in its present form it may prove more valuable to student and teacher.

William Shakespeare,

February 8, 1921.

THE ART OF SINGING.

INTRODUCTION.

SINGING, as ordinarily understood, may be described as the sound of the human voice when tuned to the notes of the musical scale, and it is usually associated with speech. Yet in a higher sense, we must regard singing as the art of combining tune and speech in such a way that the notes are started in fulness and purity exactly on the pitch intended; the words are prolonged, yet sound as natural as the most expressive talking, and every tone conveys the emotion desired by the singer.

To this end two factors are necessary; first, the breath must be under *perfect control;* second, the vocal organs must be trained to act with *unconscious ease.* If these essentials be acquired, the qualities of expression and intensity will suffer no diminution even in the largest buildings.

There are few who, on first trying to sing, have not felt themselves contracting the throat uncomfortably, and the more in proportion to their endeavours to add force to their efforts, or, as they ascend to the higher notes of the scale.

While singing with the throat rigidly held, the tongue is stiffened so that tone and pronunciation are impeded, the jaw, lips, and eyes are rigidly fixed, and the face assumes an unnatural expression. Under these conditions it is impossible to start any note exactly on the pitch intended, or to execute a scale except in a manner jerky or blurred.

Seldom at the present day do we hear the beautiful effect of a long note begun softly, then swelled to loudness, and finally returning to *piano,* — the so-called *messa di voce.* Only too often do we hear performers "scooping up" to sounds which should have been started exactly on the pitch and emitting notes painfully out of tune.

When we sing with the throat loose and unconstrained, the breath rushes out and causes disaster by compelling us to take in a fresh supply before the end of the phrase; and the more naturally we wish to sing, the greater is the necessity of learning how to control the breath.

The conclusion which forces itself upon us is, that *until the student has acquired a right method of controlling the breath he will not dare to sing with the throat open.* Constrained to adopt an unnatural position of his vocal organs, he pays the penalty by producing harsh, throaty, or nasal sounds.

It is therefore to the breathing that our first studies should be directed, viz., how to take in sufficient breath, how to press it out and yet economize it for the longest phrases; and in the next place, how to sing on this basis all the notes of the voice with the throat open and unconscious. We shall then see that the development of the latter branch of the art depends mainly on whether we have mastered the former, and that it means in reality an abandonment of old habits of rigidity at the throat and tongue, acquired partly through our language and the way we speak it, but mostly through the wrong way in which we sang before we knew the art of respiration.

MANAGEMENT OF THE BREATH.

SINGING is so much more sustained, so much louder and higher than ordinary talking, that it requires a corresponding increase in the intensity of the breath pressure. This increased intensity demands the storage of a larger quantity of breath, and to this point we must give conscientious study.

We must cultivate the power of quickly, almost instantaneously, drawing in a full breath, and of pressing it out so gradually that we can sing a phrase lasting ten to fifteen or twenty seconds.

The pupil is often directed to *breathe naturally.* Now, a singer's respiration, like any other feat of strength, should be *apparently* natural — all signs of effort should be concealed — but in reality *his respiration is a considerable amplification of the ordinary breath-taking,* otherwise he would take in so small a quantity of air that he could sing only the shortest phrases, and these without effect, for they would be wanting in intensity.

Respiration comprises two acts — inspiration and expiration.

By what means do we draw in the breath?

Here is an ordinary fire-bellows. If the bellows be expanded the air must rush in and fill it, and on pressing the handles together the air must rush out again. As it is easy to understand why, on expanding the bellows, the air must rush in to fill the empty space, it is easy to perceive that, on expanding the living bellows, viz., the chest, the air must rush in and fill the lungs.

The lungs (see Fig. 1, A) are two elastic sponges whose function it is to supply the blood with good air and afterwards send out that which is vitiated. They cannot of themselves draw in air, nor can they, although they are elastic, press out the air with sufficient force for singing purposes. They, together with the heart, are closely packed in an air-tight compartment called the chest, or thorax.

"The chest may be regarded," says Huxley, "as a box, shaped like a cone, with the small end upwards, the top of the box being the root of the neck (see Fig. 1, B), the back being the spinal column, or backbone, the sides consisting of the ribs (C), most of them connected with the breastbone (D), which is the front of the box, and the base being the diaphragm, or midriff (E), which forms, as it were, the floor of this air-tight compartment."

The diaphragm is a large muscular membrane or partition which divides the body in two parts. (Its curved appearance is described in Fig. 1 by a black line.)

There is no possibility of the breath reaching the section under the diaphragm. The air contained in the lungs can find its exit only through the windpipe.

From the centre of the underside of the diaphragm a mass of fibres extending downwards and forwards is attached to the body in front, just above the soft place near the breastbone, and then proceeding downwards and backwards, is attached on either side to the sixth and lower ribs, and finally connected by two strong masses of muscle to the backbone.

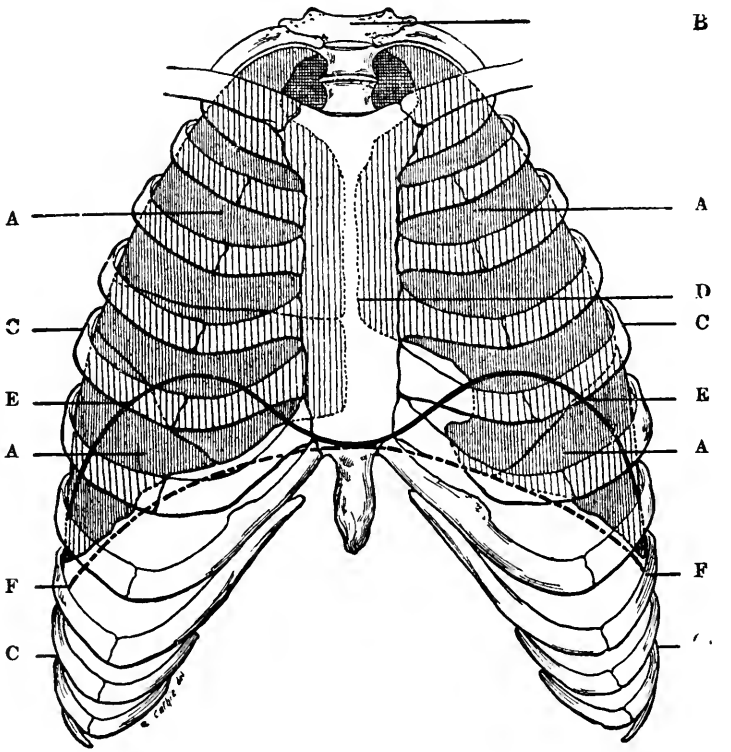


Fig. 1.

FRONT VIEW OF THE CHEST.

When the lungs are nearly empty the diaphragm is not altogether unlike an inverted basin, slanting downwards from front to back (see curved line, Fig. 1, E); at least, this description is accurate enough for the present purpose.

When we wish to draw in a deep breath we send a message from the brain to the diaphragm which now contracts itself, and gradually alters its shape to that of an inverted plate (see dotted line, Fig. 1, F); it descends upon the organs underneath, pressing them out of the way, so that considerable abdominal expansion is felt. Thus the air-tight compartment is enlarged, and thereby air is drawn in from the outside to fill the increased space. The air rushes in through the mouth and nose, fills the lungs so that they descend with the diaphragm, although they are not attached to it, and we feel that we have breathed deeply.

How do we force out the breath in this abdominal respiration? The descent of the diaphragm having pushed the viscera underneath it downwards and forwards so that the abdomen is distended, powerful sets of abdominal muscles now contract, and by their inward pressure against the displaced viscera force the diaphragm up again to its *inverted basin* shape, the air being thus expelled.

But this is only one way in which our bellows can act, and is not sufficient for the singer, who must have recourse to the additional aid of yet another type of respiration.

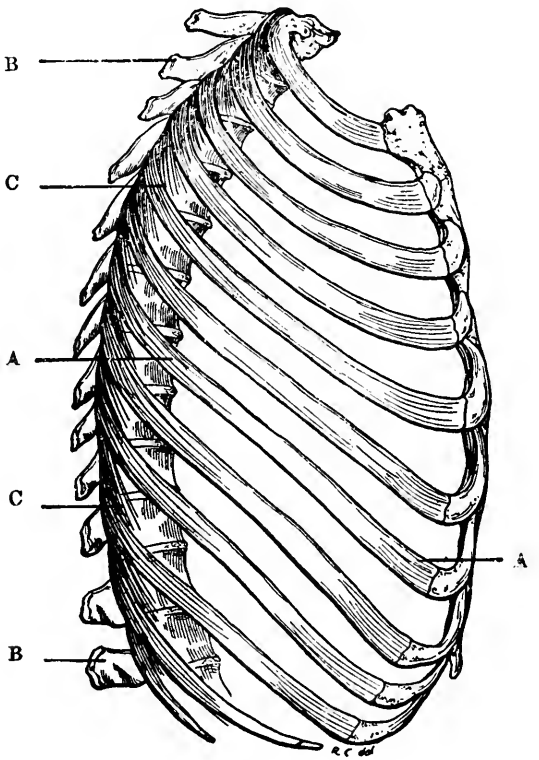


Fig. 2.

SIDE VIEW OF THE RIBS.

The ribs (see Fig. 2, A) are so shaped that, through their attachments to the backbone (B) and their slope forwards and downwards, they must expand whenever we raise them. The human bellows is thereby enlarged and the air is drawn in. The action of the ribs as they bulge sideways when raised can be shown by a simple experiment. Clasp the hands in front and slope the arms forwards and downwards, then raise the elbows without moving the hands or shoulders. The spreading of the ribs will now become apparent.

A muscle is a bundle of fibres running lengthways, and is generally attached at each end to an adjacent hard part of the body. By an effort of the will the muscle contracts, and so, becoming shorter, pulls closer together the parts connected by it.

Each rib has a muscle (see Fig. 2, C) which joins it to the spinal column or backbone. These, as well as other muscles (see Fig. 3, A), start from the part of the rib at the side of the body, and, slanting upwards and backwards, are attached to the separate bones of the spine, to the shoulder-blades and (B) to the adjacent part of the arms. These are the muscles which raise the ribs, and which, by enlarging the breath cavity, are of the greatest importance to the singer. But they do more than this. In a sort of interlocking fashion they fix the upper ribs so that other muscles, viz., those which join together the ribs externally (C) and hold them in position, are enabled to act, and further raise the ribs by each one pulling up its fellow underneath.

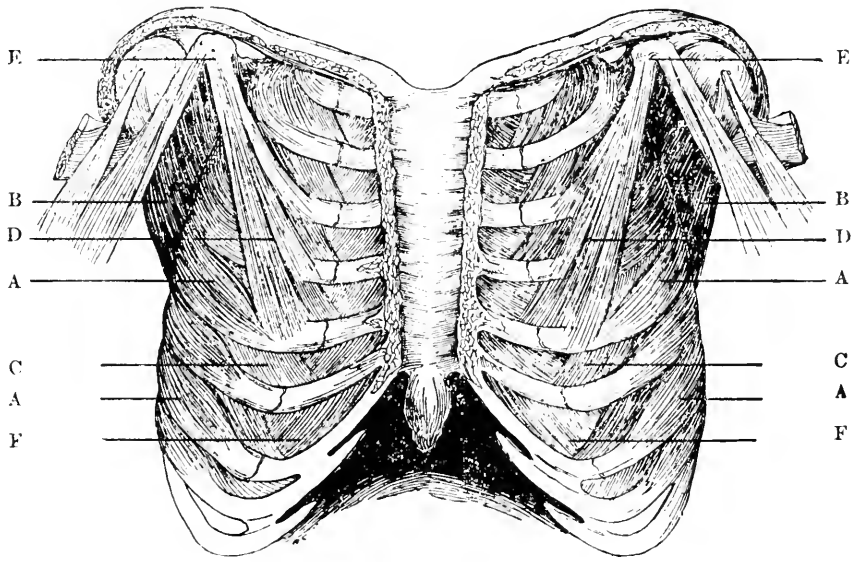


Fig. 3.

FRONT VIEW OF THE CHEST. MUSCLES CONNECTED WITH THE RAISING OF THE RIBS.

There are yet other muscles — and very powerful ones — which proceed from the front of the upper ribs (D), and, slanting upwards, are attached to the points of the shoulders (E). When these contract they raise the front of the chest; but as, in order to take full advantage of them, the shoulders must be raised, their action, as will be shown later on, is most hazardous to the singer; under these conditions the worst type of breathing is necessarily adopted. Hence the former group of muscles, viz., those which join the ribs to the backbone and shoulder-blades, is that on which the singer must chiefly rely in order to raise the ribs during inspiration. They form a powerful combination for expanding the sides of the human bellows, causing the air to rush in and fill the lungs as much as did the descent of the diaphragm.

We can take a very deep breath by using the diaphragm only; in this case the abdomen is expanded at its very lowest part. If we do this, however, we

cannot raise the ribs; had we done so, the diaphragm, being attached to the sixth and lower ribs, would have been prevented from descending to its fullest extent.

For singing purposes diaphragmatic breathing must be combined with rib breathing; but when using the rib-raising muscles, especially the important ones up the back as far as the shoulder-blades, we cannot breathe so deeply with the diaphragm; the latter is affected by the raising of the ribs; it can only contract so as to cause the abdomen to bulge higher up, at the soft place just under the breastbone.

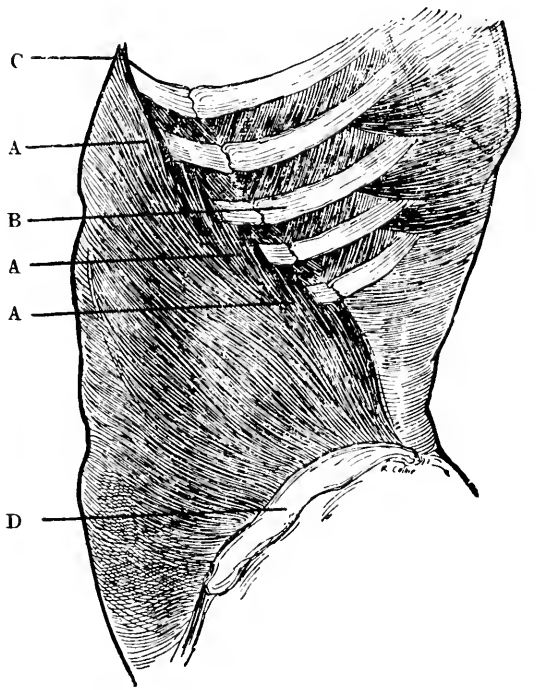


Fig. 4.
ABDOMINAL MUSCLES.

The diaphragm is materially assisted in its descent by the spreading out of the ribs to which it is attached. The shoulders should rest in their normal position.

Opposed to the groups of muscles which we have described above as raising the ribs are other groups which pull them down. First, those running from the ribs at the sides of the body backwards and downwards to the spine pull down the ribs. Second, muscles joining together the ribs internally (Fig. 3, F), each by its contraction drawing down the rib next above it. Third, a very powerful pair of muscles (see Fig. 4, A) running from the front of the lower ribs (B) and breastbone (C) diagonally down to the pelvis (D), that is, the great bone which forms the base of the whole body. These last-named muscles are of the greatest importance to the singer, as they not only pull down the ribs and so diminish the air cavity, but, assisted by the abdominal muscles, they, by their contrac-

tion, push up the diaphragm as before explained; it is by the employment of these that the singer produces that intensity which is the culmination of his art.

All that we have attempted to explain with regard to the action of the various structures in the process of breathing has been so admirably expressed by Professor Huxley, with the aid of a few rather more technical terms than have been herein employed, that we cannot do better than make use of his words:—

"We may have either diaphragmatic respiration, or costal respiration. As a general rule, however, not only do the two forms of respiration coincide and aid one another — the contraction of the diaphragm taking place at the same time with that of the external intercostals, and its relaxation with their relaxation — but sundry other accessory agencies come into play. Thus, the muscles which connect the ribs with parts of the spine above them, and with the shoulder, may, more or less extensively, assist inspiration, especially certain muscles which pull up and fix the first two ribs, and so allow the whole force of each external intercostal muscle to be spent in raising the rib below it; while those which connect the ribs and breastbone with the pelvis, and form the front and side walls of the abdomen, are powerful aids to expiration. In fact they assist expiration in two ways: first, directly, by pulling down the ribs; and next, indirectly, by pressing the viscera of the abdomen upwards against the under surface of the diaphragm, and so driving the floor of the thorax upwards.

"It is for this reason that, whenever a violent expiratory effort is made, the walls of the abdomen are obviously flattened and driven towards the spine, the body being at the same time bent forwards."

(Huxley, "Lessons in Elementary Physiology," London, 1888, p. 93.)

We have then at our control the powerful breath pressure necessary to loud singing, for we can regulate this by balancing the *upward and downward* action of the muscles of the ribs, while balancing the downward movement of the diaphragm against the contraction of the abdominal muscles.

There can be inside the body, therefore, an opposition between the muscles which send out the breath and the muscles which draw in the breath. The latter restrain and regulate its outrush, economising it. Such is the control which is of supreme importance to the singer. He can press out and yet hold back in such a way that when he sings, he *need not contract the throat.*

A warning is now necessary.

Towards the accomplishment of any act requiring force and dexterity the skilled performer confines himself to the employment of the simplest means, by using only the muscles necessary to the act and no others. He balances these muscles against those opposing them and through this balance produces every gradation of force with grace and apparent ease. His art is now concealed, and as long as it is a balance the artist himself is largely unconscious of effort. But let the unskilled student seek aid from any powerful yet inappropriate muscles, the help thereby gained is in reality fictitious, for the contraction of these unnecessary muscles by rigidly fixing the right ones destroys the balance over their gradations and the result is awkwardness and unnaturalness.

In the attempt to fill the lungs by a rapid inspiration, the student will be inclined at first to expand them *by raising the chest* (see Fig. 3, D), and in so doing to make use of powerful muscles which will *compel him to raise the shoulders.* This action not only destroys the balance of the respiratory muscles referred to above, but brings into play muscles situated in the back of the neck, by the con-

traction of which the throat will become narrowed, a condition the very reverse of that which the singer must aim at, viz., a loose and open throat. Hence it is imperative that we should learn *not to rely* on this method.

The aim of the student must be to fill his lungs, while keeping the throat loose and wide open, *and to reject altogether the habit of consciously raising the upper part of the chest.* This vicious method enables us to breathe quickly and vigorously, but with apparent effort, as though we were suffering from asthma or bronchitis.

This is certainly not concealing the effort and appearing natural, but is a gasping and tempestuous respiration. By the use of the right muscles of inspiration, and with sufficient practice, we can cultivate the habit of taking ample breaths quickly, without disturbing the head and throat, and in absolute silence. The act will be inaudible and imperceptible — *Summa ars est celare artem* (The highest art is to conceal art). This applies equally to those short, sudden breaths which we have so often to take, and which are termed "half-breaths."

Noiseless and imperceptible breathing was the goal which the singers of the past age prided themselves on reaching. The celebrated basso Lablache is said to have watched for four minutes the equally celebrated tenor Rubini without being able to discover any signs of breath-taking.

Lamperti was wont to explain that a singer's respiration should be similar to that of a swimmer, which leaves the shoulders and arms free.

How high should we breathe? As high as possible without giving up the freedom and elasticity of the points of the shoulders. Within these limits we should feel an ample expansion at the back, especially under the shoulder-blades, but the chest should be raised very little.

How deeply should we breathe? As deeply as possible, if we can at the same time expand the sides and back without feeling the existence of the shoulder points, or raising them in the slightest degree. Considerable pressure and expansion should be felt at the soft place under the breastbone; below this we should be slightly drawn in.

The more vigorously the diaphragm descends, displacing the parts underneath it, the more energetically are the abdominal muscles enabled to contract again. The higher the ribs are raised the better are the opposing muscles able to pull them down again, it being understood that this holds good only so long as the shoulders and chest are free.

By the use of the right muscles we never feel that we are too full of breath. If the lungs were filled by raising the shoulders, a sense of discomfort and embarrassment would arise; it would seem as though we had taken too much breath.

We are better able to steady the breath when the lungs contain a supply for singing eighteen seconds at the commencement of a phrase, than when they are only half filled; *we should always have a quantity in reserve at the close of the phrase.* The moment an attempt is made to sing with the end of the breath, the impossibility of rightly controlling it is felt by the singer, who becomes embarrassed by

the throat assisting in this eking-out process, and by the listener, who detects the want of steadiness and fulness in the tone of the note.

There is, then, a limit to our breath-length, beyond which we cannot pass without betraying the loss of command. The singer, however, possesses a sign, viz., *a sense of sudden collapse of the ribs and a sudden slip upwards of the diaphragm*, which tells him, before it can be perceived by the audience, that he has lost command over his breath, and is nearing the end of his power. It is, therefore, imperative that the longest phrases be performed without overstepping this limit.

Exercise for acquiring the method of respiration above indicated.

Balance the body on one foot and touch the ground behind with the other; when tired, change the feet. Now bend forward, so that the body is just beyond the front foot, in order, by loosening the shoulders, to avoid any reliance on the use of the chest-raising muscles, which are fixed near the points of the shoulders. Be careful to balance the body and not to stand rigidly, and to avoid any tendency to overbalance and fall. Now extend both arms forwards and outwards, keeping the elbows in, the palms of the hands upwards, and the thumbs in a line with the fingers, as though in the act of imploring. This position slightly twists the muscles under the shoulder-blades, and shows us, while drawing in the breath, whether we are using the important back rib-raising muscles. We now raise the chest but very slightly, and the points of the shoulders not at all; nor can we breathe too deeply, for we have already raised the ribs with the back muscles and contracted the diaphragm. (It is generally recognised that the artist on the stage can sing better when acting or on the concert platform when holding the book well forward.) So much for position.

Let us now proceed to the breathing exercise. First, half fill the lungs, then take through the mouth very slight breaths in and out, quicker and quicker and noiselessly, until you feel yourself panting, yet doing absolutely nothing with the chest, *and without filling the lungs*. Now is experienced a throbbing or quivering at the soft place *under the breastbone*. This exercise is easy for a man, but by reason of the use of the corset is a little more difficult for a woman, yet readily conquered. The breaths must be taken with the mouth open, and noiselessly. Observe whilst doing this how comfortable and wide open the throat feels, and how free are the shoulders and chest. The object of these quick breaths is to *avoid the use of the muscles that raise the shoulders. Now extend this quick, noiseless panting or quivering until it is felt not only at the soft place, but at the sides and back near the shoulder-blades.* At this moment take a full breath as low down in front as is consistent with its being felt high up at the back and with a sense of interlocking of the muscles under the shoulder-blades, expanding the *soft place* immediately under the breastbone, *and slightly drawing in the abdominal muscles below*. Now press out the breath by contracting the abdominal muscles, and yet control the pressure so that it is steadied, while mentally pronouncing a long *Ah* for ten to fifteen seconds. Stop with controlled breath to spare, by *arresting it with the breath muscles, so that the throat is still wide open and natural.* If this is done as directed above, we experience fatigue of the back muscles and diaphragm, but comfort about the throat, tongue, and face. Later on, *we must sing all the notes of the voice* with the throat as unconscious, and with the breath as well controlled, as in our mental pronunciation of *Ah*.

Breathing Exercise Recapitulated.

1. Balance the body beyond the front foot, and become conscious of the existence of the back muscles by extending outwards and forwards the arms, with palms upwards and thumbs back, while keeping the elbows in.

2. Do the quick breaths or quiverings in and out, through the mouth, noiselessly, until they are felt at the soft place underneath the breastbone and under the shoulder-blades. This gives us a full breath not felt at the points of the shoulders, nor at the chest.

3. Press out the breath as though warming some object with it, while mentally pronouncing a long *Ah* for ten to fifteen seconds, and finally, without losing control, stop the breath by arresting it with the breath muscles, the throat being open.

Let this be called the aspirating exercise (a prolongation of the consonant *h*), to be done in silence. It will prove a practical lesson in breathing, although only mental as far as singing and pronunciation are concerned. *When practised as a preparation for singing, it should last but one or two seconds.*

Having acquired the use of the back rib-raising muscles, it will not be necessary to extend the arms outwards; and when we can take in rapidly an ample breath, we may dispense with the practice of the quick breaths.

In conclusion, *the singer must acquire such control over the mechanism of the breath, that the mode of taking it will not interfere in the least with the mechanism of the voice.* This, by avoiding all use of the muscles which raise the shoulders, consists in the restraining action of the inspiratory muscles in balancing and regulating the pressure of breath caused by the action of the expiratory muscles.

An old Italian axiom is, *The art of singing is the school of respiration*, for whenever we sing with the throat open we shall become breathless, unless we control the breath rightly.

This branch of the art has its equivalent in a right use of the bow in violin playing, and in a right kind of touch in pianoforte playing.

At first it must not be expected that we can acquire much *force* of breath with perfect control. It would be well not to use more pressure than we can command while aspirating for ten or fifteen seconds, but gradually to increase the duration as well as the intensity.

Formerly it was the habit of the singer to practise before a candle, or a mirror, or against the finger, as a test that the breath was being emitted with steadiness and without a sudden puff, so that when the note was sung the candle did not flicker, the mirror was not tarnished, nor was undue sensation of warm breath felt against the finger.

The student should practise the silent breath exercise many times during the day. It will habituate him in an unconscious control of the breath, which will become automatic and of priceless value when he endeavours to compel every note of his voice to respond fully to it.

THE VOCAL ORGANS.

At the top of the windpipe and in front of the throat is felt a protuberance generally known as the Adam's apple (see Fig. 5, A), which forms the front part of a kind of wedge-shaped box constituting the larynx (B). Inside the larynx, and stretched from the front across to the back of it, are two flat folds of muscular membrane, which proceed from the sides to the middle, and there meet, so as to leave a narrow space or slit in the centre called the "glottis" (C).

Huxley describes this transverse partition as being strengthened by a quantity of elastic tissue, the fibres of which run lengthways in it. The sharp free edges of the glottis are the so-called vocal cords or vocal ligaments (D). They nearly join at their attachments in front, but are separately connected at the

back with two triangular cartilages (E), which, together with muscles attached to them, have the power of approximating or bringing together the vocal cords, and also of separating them.

When we breathe quietly they open at their widest, still more than at (C). Fig. 5.

The vocal cords, which in the woman are somewhat shorter than in the man, are about half an inch in length, and are furnished with muscles, which enable us, by stretching them lengthways or by relaxing them, to tune the voice higher or lower respectively.

The edges of the vocal cords being brought together and tightened and receiving the impact of the breath from the lungs, they are blown upwards and liberate a puff of air, and then, through their elasticity, they immediately re-

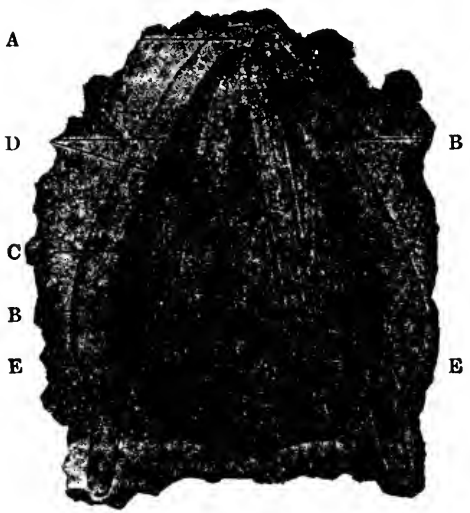


Fig. 5.

Vocal Cords (Considerably Enlarged).

bound downwards, to be instantly blown up again by the breath. This act is repeated with such rapidity that the double-lipped instrument produces a stream of continuous sound.

By the use of a small mirror skilfully held at the back of the throat, photographs have been taken of the vocal cords while in a state of vibration. The results show that we employ a greater length and thickness for the lower notes and that the vocal cords become thinner and shorter for the higher ones.

It is considered an unnecessary task for the student to enter minutely into the action of the delicate muscles which separate and open widely the vocal cords when we breathe; which approximate or bring together their edges when we sing or speak; which tune them by varying their tension lengthways to produce the scale from the lowest to the highest note; and which change their position, length, and thickness for the different so-called registers; consequently it has not been undertaken in this work.

The importance must, however, be insisted on of *finding and adopting the employment of that mechanism which, alone, is natural to each note.* It has been always recognized that the freedom and independence of the throat, tongue, and jaw is an effectual sign of a right use of the vocal organs.

A century and a half ago the great masters of singing, whose standard was the highest, and whose perfection of execution the greatest, knew very little of the action of the larynx. It has been said that the term "vocal cords" was derived from their belief that the vibrating element of the voice acted in a manner similar to that of the strings of a violin.

Lamperti, however, in his admirable works, "A Treatise on Singing" and "Art of Singing" (Ricordi), quotes two definitions from old Italian masters which throw considerable light on the lines of their teaching.

Pacchiarotti, one of the greatest singers, is quoted as having said: "he who knows how to breathe and how to pronounce, knows well how to sing." In other words, he knows well how to sing, who can tune the vocal cords in fulness without losing command over the breath-pressure, and without preventing the correct formation of the vowels which enrich the voice with tone. As it is obvious that, without tune, breath-pressure and pronunciation can only result in speech, or a mere whisper, the addition of tune is imperative before we can be said to be singing. It is not difficult *to whisper* pure vowels with controlled breath, but it is difficult *to tune them.*

Crescentini affirmed that *The art of singing is looseness of the neck and the voice above the breath, i.e., neither the neck nor any part of it* (the throat, tongue, or jaw) should be rigid when the voice is produced, and the breath should be regulated by the muscles inside the body under the larynx, so that the note can be felt, as it were, resting on it.

Taken together, the words of these masters suggest: —

(1) That without a right breath-control and without the freedom of the throat and tongue, perfect singing cannot be attained; and

(2) That this combination brings about the sensation of the voice floating on the breath.

PLACING THE VOICE.

In order to produce any note in fulness and purity of tone, it is necessary to place or balance the larynx over the breath and retain it in its appropriate position.

The student is urged to pay close attention to the point with which we are now about to deal, since it is that on which the art of placing the voice depends.

The outer shield of the Adam's apple (see Fig. 6, A) which we feel with our fingers, is attached by muscles to a crescent-shaped bone (B), which is embedded just above it in the root of the tongue; and is also connected below with the breastbone (C). It is stated that this outer shield must be steadied by the

combined action upwards and downwards of appropriate muscles, which enable the adjoining tuning muscles to contract more vigorously when producing the higher notes of the scale. This invests the tongue-bone with no slight importance, and suggests that some support is necessary *to it*. There are powerful sets of muscles (D) proceeding from this bone to the under surface of both sides of the jaw (E) and others (F) to the sides of the chin, and also one connecting E and C (see Fig. 7). These together help to form the floor of the mouth. Again, several muscles pass from the tongue-bone to the skull at the back of the mouth G (Fig. 6).

All these lend support by pulling the tongue-bone, to which is attached the larynx, not only *upwards*, but *forwards or backwards*, while *at the same time* the muscles connecting A and C (Fig. 6) *are pulling the vocal instrument downwards*

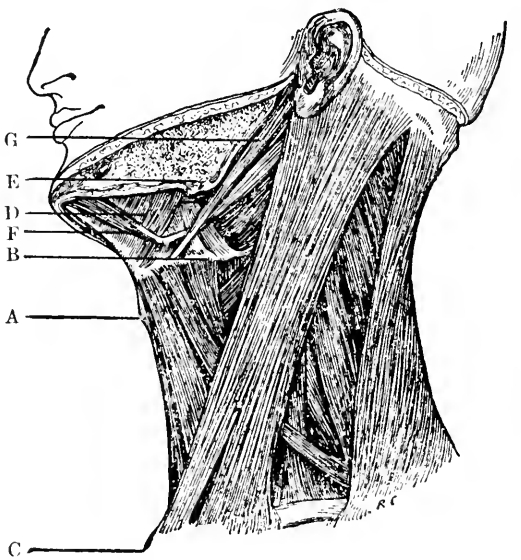


Fig. 6.

MUSCLES CONNECTED WITH THE TONGUE-BONE

towards the chestbone. The larynx is thus steadied, and displacement is prevented whenever the tuning muscles vigorously contract for the production of the high notes.

But whatever are their real functions, no one can fail to perceive, firstly, that while singing a scale upwards in the chest register, and examining with the hand the floor of the mouth underneath the chin, we feel about this spot the contraction of a broad set of muscles increasing as we sing higher; secondly, that in the medium voice a less broad but still vigorous tension accompanies the notes as they ascend; and, thirdly, that on singing upwards the so-called *head* notes, only the slightest contraction is felt, and this of a delicate set of muscles in a line between the larynx and the point of the chin. In like manner by examining the muscles just above the breastbone, the corresponding pull downwards will be observed.

Thus the registers seem to be influenced by different sets of placing muscles; the latter through interchange of action balance the larynx in the exact position necessary to any note, high or low, loud or soft; simultaneously, the muscles inside bring about the infinite and remarkable modifications in the length and breadth of the vibrating vocal cords to which reference has already been made. *The control over the placing, tuning, and register changes should be unconscious.*

Of course if, on starting a note, any muscles are rigidly contracted, both the balance of the placing as well as the freedom of the tuning muscles would be destroyed; a proof of a right production is afforded, however, when the note commences in fulness exactly on the pitch intended.

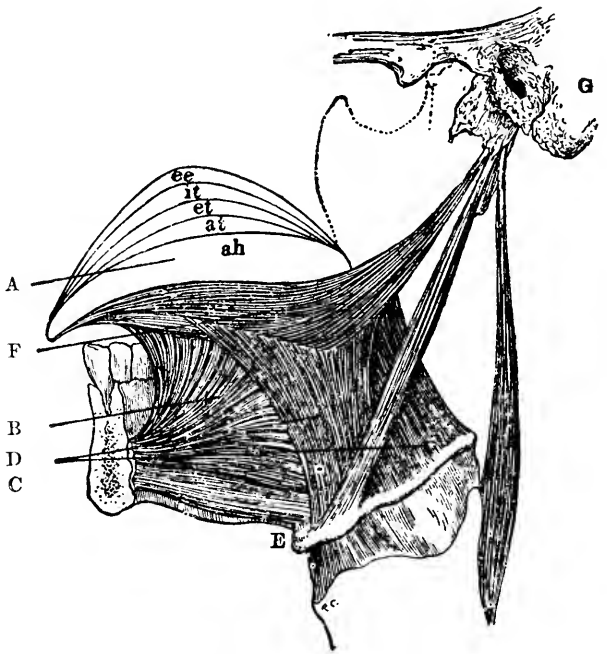


Fig. 7.

MUSCLES OF THE TONGUE.

The action of the muscles which *pull down* the larynx towards the breast-bone, being remote from and unconnected with the tongue, presents no difficulty to the student; difficulties arise when those connected with the *upward support* of the larynx come into play.

THE TONGUE.

The tongue rises gradually from the position of *ah* to *at*, *et*, *it* and *ee*.

The body of the tongue (see Fig. 7, A) consists of three sets of muscles which run lengthwise from back to tip, crosswise along the centre and downwards through its thickness. By these it is enabled to assume the positions necessary to most of the vowels, and to execute the movements of many of the consonants.

Other muscles (B) connect the tongue with the chin (C), while others run from the sides of the tongue (D) to the tongue-bone (E); all these assist in form-

ing the floor of the mouth. Again, there are groups connecting the body of the tongue (F) with the skull at the back of the mouth (G).

Whether these, the "extrinsic" muscles of the tongue, as they are called, assist at all, or how much they assist those in the body of the tongue, it is difficult to decide. What must be insisted on, is, *that the body of the tongue should act in balance and unconscious freedom.* When the tongue lies quietly extended in the mouth, neither raised in the centre nor drawn back, the result is the rich sound *ah*; this demands the greatest space above, as well as at the back of the tongue. For the vowel sounds in *at, ay, et, it* and *ee* the tongue is raised in the centre, and all these demand the same open space at the back of the tongue as the *ah*, and their purity depends on the absence of any contraction of this space. In the pronunciation of the vowels ***oh, aw,*** *ot, er* (in *early*), and *ut* (in *other*), the body of the tongue is drawn back and the throat space slightly modified in shape for each. That characteristic changes in the shape of the tongue *do* take place can be easily verified by silently prolonging each of the vowels above mentioned.

The use of any muscles which would cause the tongue to be *rigidly drawn back* would destroy the purity of all the vowel sounds. As on ascending the scale the pipes of an organ diminish in length and breadth, there may be for every rising note we sing a natural and unconscious contraction of the throat space, there certainly is a rising and falling of the soft palate, as the notes ascend and descend. In placing the voice, then, no muscles must be employed which would interfere with the freedom of the tongue and throat. Unfortunately *there are powerful muscles against the employment of which the student must be ever on his guard.* In the following experiment the effect of their use may be noted in the rigidity of the body of the tongue.

Experiment. — Whisper the sounds *caw, caw, caw, caw, caw, caw.* This should be done in two ways: — first, quietly, with the tongue lithe and unconscious, and then in a rigid manner so that the throat and tongue are felt to be distorted. Repeat in a similar manner *og, og, og, og, og, og.* In the first way one perceives the natural action of the *k* and *g* muscles (the hard *g*) as in good singing; in the second the *throaty* contraction too often heard. (See page 30.)

Again, whisper in the two ways *er, er, er, er, er, er* (as in *kernel*); when quietly done the throat feels open; in a rigid way a clicking sound is perceived and the throat assumes a rigidity as in retching (sickness). During singing such rigidlty would bring about the *frontal* tones discussed later on. (See page 31.) On whispering quietly *ang, ang, ang, ang, ang, ang,* the throat and soft palate remain unconscious, but with the least rigidity of throat the soft palate is influenced and the disagreeable *nasal quality* is produced. (See page 31.)

Lastly whisper quietly *at, at, at, at, at, at,* first with a loose throat; then on repeating this and on stiffening the tongue and lower lip, thus displaying the lower teeth, we shall produce that which is known as "white voice" or silly tone. (See page 31.)

It would be too complicated a matter to attempt to describe the manner in which the muscles combine during the erroneous methods adopted by the student for placing the note, or to inquire whether certain constrictor muscles employed in the act of swallowing are wrongly brought into play. There is no doubt, however, that any rigidity which cramps the body of the tongue actually displaces the larynx either by pressing it down or otherwise.

The extrinsic muscles of the tongue (see Fig. 7) lie in close proximity to and run in the same direction as the placing muscles (see Fig. 6). Through inexperience, a rigid way of talking, or temptation to sing a bigger or louder note than is warranted by his present skill, *the student is led involuntarily to combine in a rigid manner these two sets of muscles. The result is to implicate the body of the tongue, and he now impedes not only the tone and pronunciation but also the freedom of the tuning muscles.*

Experiment. — Examine with the finger and thumb the muscles beneath the chin which form the floor of the mouth, whilst aspirating (that is, pronouncing noiselessly) *lah, leh, lee,* then suddenly sing these syllables, repeating the aspirating and singing. First, the muscles necessary for pronunciation will be observed, then the additional muscles that spring into play when singing. It is at the instant of *singing* that any embarrassment of the pronunciation is experienced, not while we are aspirating. Thus, it is obvious that the rigidity about the tongue muscles is not the *cause* of bad singing, but must be the *result* of faulty voice-production. The student should learn to sing with the throat and tongue as free as in aspirating.

If we conform to the important conditions of singing indicated by the old masters, viz., freedom of the neck and perfection of pronunciation, *the muscles connected with the support of the larynx* (see Fig. 6, and E to C, Fig. 7) *will perform their functions unimpeded and unassisted* and the muscles which govern the position of the tongue during tone and pronunciation (see Fig. 7) will act in complete independence. There being now no hindrance the note places itself.

Every master must have observed that the principal fault of the student lies in beginning the note under the pitch he intended, for he seldom begins his tones above the pitch. The error was his attempting to use a longer or thicker condition of the vocal instrument than is natural to him; in other words, than he would have adopted if he had started exactly on the pitch he intended. The emission of this wrongly-placed note demands a greater pressure of breath than the student can control. To arrest this outrush of the breath he now closes his throat in one of four typical ways. Either he employs muscles which pull the body of the tongue upwards and backwards (see F, G, Fig. 7); or others which draw the floor of the mouth downwards and forwards (see D and B, Fig. 7); or which fix the chin and contract the nasal cavities; or which draw back the lower lip and the parts around the chin. Whereas, to produce the voice in balance and unconsciousness *without the above cramped assistance* is the art to be attained.

To sing with a sensation of openness of the space behind the tongue should be the goal of the master and pupil, affording a proof that the note is placed without any interference with the tongue. The use of the wrong muscles changes the *ah* to a *distortion* of *aw*, or *oh*, or *er*, but never produces the latter with pure tone, for this would demand a loose state of throat.

A forward position of the tongue is a proof of its freedom, hence all the exercises such as *ah* and *lah* for producing its forward action, if rightly studied, must result in the desired freedom.

The throat is never too open. On starting a note the singer should feel as if a round object could roll down the throat unimpeded. Certain vowels

demand a modification of the throat-space; the tongue should be free to do this.

Unmistakable signs of bad singing, then, are: constriction of the throat space, the soft palate and the nasal cavities; rigidity of the floor of the mouth, the lips, face and of the eyes; a wrinkled appearance of the eyebrows and a general fixity of the head and neck. Rigidity of the floor of the mouth can but bring about a fixed state of the jaw. So, to sing bigger than our breath-control warrants, means a closed throat and a fixed jaw. The jaw, tongue and floor of the mouth are now compelled to move with every change of note.

A triple combination for evil thus exists between the throat, tongue, and jaw; *whenever these are fixed the vocal cords can only be described as displaced*

On rightly placing the voice, this triple combination for evil disappears. In its stead there is the independence of jaw and tongue, and freedom of the throat inculcated by the *old masters.*

With a fixed larynx we cannot tune in the centre of the note. Unerring tuning is a sign, therefore, that the voice is rightly placed.

Displacement of the larynx is also shown by the inability to move from one note to any other except in a jerky manner, or to crescendo from piano to forte, or to execute runs and trills.

These difficulties having been overcome one by one, the student will realise the great advance that he has made in his studies. Whatever phrase he may wish to sing, he will find the first note spring unconsciously into action, exactly on the pitch he intended.

THE VOICE ON THE BREATH.

Having discussed "the freedom of pronunciation" and "the looseness about the neck," it only remains now to deal with Pacchiarotti's "*He who knows how to breathe knows how to sing,*" and the latter portion of Crescentini's statement, "*The art of singing is the voice above the breath.*" As it is easy to control the breath when we merely aspirate, the meaning of the first can only be *that the voice should be trained to respond fully to a breath pressure which we are able to control and economise so that none escapes in waste,* as it otherwise would do on account of the freedom of the throat. The quotation from the second writer indicates that the looseness of the instrument must be such as to give rise to the sensation of *the note resting on the breath.*

The old singers judged whether the vocal cords were acting naturally, or whether they were squeezed in some way out of their right position, by two signs. First, when rightly produced, the note could be sung with comparatively little breath, and this, combined with a proper control, gave rise to the custom of practising before a lighted taper, or a mirror, or against the finger, in order to discover if the note sounded full to a breath pressure which would last twenty or thirty seconds without causing the candle to flicker, or tarnishing the mirror,

or unduly warming the finger. Supposing the note to have been wrongly produced, the singer was compelled to use greater pressure of breath than he could control. The result was a puff, which was considered a disaster. Under this system it was found that the right note produced most sound with the least expenditure of breath. Scientifically they were right, for they produced the greatest result with the least means. The second sign was the *unconscious action of the larynx*, for the singer should not be aware of its existence, a condition which those who sing with a squeezed throat can hardly realise. While singing with this freedom the student would appreciate the truth of the old Italian adage, "*The art of singing is the school of respiration,*" and the explanation of a boast of the old singers, "*L'Italiano non ha gola*" (The Italian singer has no throat).

It is the *opposition* to the breath-pressure *offered by the approximated and stretched vocal cords, which causes them to be set in vibration.* Were they but *loosely* stretched and brought together, the breath would run out in waste if not well controlled by the breath muscles, and this is observed in the lowest notes of any register. On the vocal cords, however, being more tightly stretched in their length, their edges, being nearer together, offer greater resistance to the breath-pressure, which must be reinforced, with the result that the pitch is higher and the note is louder. Thus, *the higher the note in any register, the greater is the pressure of breath required, and the greater the art in controlling this pressure.* On the other hand, the lower the note, the feebler is the sound, by reason of the comparative slackness of the vocal cords. *The skill of the singer is displayed scarcely less in intensifying this low sound without losing command of the breath.* The vocal cords under such conditions are poised and balanced, as it were, on the breath. They seem almost too far apart. The fullest tone is produced with the *least breath.*

The two factors in perfect voice-production being (1) the freedom of the instrument, and (2) the control of the breath-pressure, it is essential that they should act together. *The student may prepare a breath-pressure, but fail in finding the note that will speak to it, or he may start the note rightly yet fail in controlling the breath.*

Placing the voice so that it speaks fully to the least breath is equivalent to an increase in the breath force, for now *less breath produces more sound, and he who can accomplish this can also, with practice, intensify his notes, sending them over the largest theatre.*

As we progress in the art of placing the voice we refrain from interference with the throat-space and tongue. Little by little, after getting the lower notes to speak rightly, *we shall bring the higher notes into the fold, as it were,* until the whole range of the different registers can be produced in unconscious ease. Should we fail on beginning a phrase, or on changing the note by degree or interval, or on changing the word, we must stop immediately, take a fresh breath and try again. After patient and repeated trials, we shall succeed in ***finishing the last note of the phrase with full and steady tone.***

In Italian the control of the breath has been termed the *appoggio* or *support* of the voice, and the voice, when fully responding to this, is said to be "*appoggiata*" or *leaning* on the breath — the voice is "*ben appoggiata*" or *well supported.*

It seems to the good singer as if the breath, though vigorously pressed out, *still remains inside the body.* This is a sign which should never be lost sight of, as proving that the breath is being regulated. On the contrary, in bad notes, the breath rushes outwards, only restrained by the rigidly held throat.

It should be the study of every singer to finish his phrases with some breath in reserve, as though for a mental or imaginary note. By this he would not only preserve the quality of his voice to the end of the phrase, but also be enabled to draw in a new breath instantaneously, not having lost control of the previous one.

Lamperti, in the original Italian edition of his "Treatise," while laying stress on the importance of this mental note, observes that *on the art of finishing the phrase with the breath still under control depends the calmness of the singing and consequently the career of the singer.*

In order to keep this before the pupil, the master should call for a note, or a turn, or a trill after the exercise or phrase has been sung, and when the pupil succeeds in properly singing this extra note or passage, a proof will have been given that he finished his phrase rightly.

Obviously the way to stop singing any tone or phrase is by arresting the breath that causes the sound. This should be done *by controlling the inspiratory muscles and causing the outrush to cease,* with the throat and mouth open, so that the tone of the voice is perfect to the end; it should not be done by helping to check the outrush of the breath by a contraction of the throat-space, which would cause a coughing sound to accompany the finish of the note; nor by closing the mouth, and causing the consonants *m* or *p* to be heard.

Many singers can scarcely be said to stop their breath at the end of the phrase. The voice simply perishes owing to the exhaustion of the breath, which is eked out to the very last. Hence the absence of tone which characterises the end of their phrases. *By observing how a phrase is finished, we can tell whether it has been sung with open throat and right breath control.*

We shall subsequently discover that the inclination to sing with the throat wide open, as well as the habit, on the other hand, of holding the vocal instrument by contracting the throat-space, is largely brought about by the language we speak and the way in which we speak it.

Finally, although we know little of the exact mechanism by which the voice is placed and tuned, nevertheless, the following statements may help us to some idea of that which must take place.

(1) *Every note we sing,* high or low, loud or soft, *requires a certain length, breadth and depth of the vibrating vocal cords.*

(2) *The larynx* containing the vibrating instrument *must be placed or balanced in the right position over the breath.*

(3) If, after a noiseless breath, we start the note in the very center of the pitch, *purity of vowel is the result*, placing muscles act, and the note responds to a pressure which we must learn to balance and economize, as though warming some object.

(4) When we sing a bigger or broader note than is natural to us, the breath-pressure necessary to this being beyond our control, we are compelled to close the throat and so displace the voice: hence, tune and purity of vowel are impaired.

(5) Inasmuch as the rightly produced note necessitates a right control of the breath, any feeling that we are without this control would prevent our daring to start the note in the necessary freedom.

In other words (1) *any note that responds fully to a breath rightly controlled is rightly produced;* (2) such a note compels us either to become breathless or to command the breath, with the result that *we tire the breath muscles, but experience no sense of fatigue at the throat;* (3) *the first badly produced note in any phrase carries the control of the breath out of our power,* and until a fresh breath is taken the rest of the notes of that phrase are faulty.

THE JAW.

The free movement of the lower jaw is downwards and backwards.

During singing it should be unconstrained, balanced, floating, as it were, and entirely independent of the movements of the tongue.

Freedom of the jaw can be recognised by the unconscious ease with which the tongue (1) can assume not only the different positions necessary for the vowel sounds, *ah*, *a'*, *a*, *air*, *e'*, *i'*, *ee*, *oo*, *hoo^d*, *o*, *aw*, *o'*, *er* and *u'* (see page 44), but (2) can execute also the movements for the tongue consonants *l*, *d*, *t*, *n*, *r*, the hard *g*, *k* and *th*, *without the slightest movement of the jaw.*

It may be necessary to raise the jaw slightly when the lips pronounce the vowel sound *oo* (as in *who*), and for the consonants *b*, *m*, and *p*; it certainly *must* be raised for *f*, *g* (as in *George*), *j* (as in *just*), *s*, *sh* (as in *shall*), *v*, *ch* (as in *church*), and *z* (as in *zeal*), for all these require the teeth to be brought together; nevertheless, the jaw should only be momentarily fixed.

On the freedom of the jaw depends the freedom of the larynx. It would be possible to learn to sing merely by producing the voice with the jaw absolutely loose, — unconscious.

It is wrong to sing with the teeth closed, with the mouth opened widely yet rigidly, with the jaw drawn back, as if expressing rage, or with the chin protruding, or with the mouth drawn to one side.

In rigid singing the jaw moves at every change of note, and pupils have been observed unconsciously attempting to trill with the jaw as well as with the vocal organs.

Lamperti says, "He who moves the mouth will never become a singer, and

indulgence in this habit, even by one possessing splendid natural gifts, will prevent him from rising above mediocrity." This can only refer to vocalisation on the same vowel, or to articulation of the tongue consonants mentioned above.

During singing the mouth should always be open at least a thumb-breadth, and even wider in declamatory phrases.

SOFT PALATE.

If we pass the finger backwards along the roof of the mouth, we discover the soft palate. There has been much discussion as to its influence over the tone of the voice. It is here suggested that its freedom of action depends on the freedom of the throat and tongue. Faulty nasal sounds are caused by a rigidity affecting alike the soft palate and certain muscles of the nose. With looseness of tongue this objectionable quality disappears.

LIPS AND FACE.

Freedom of the lips is of great importance as a *sign of our singing rightly.* The expression of the face is entirely lost if the upper lip cannot be raised as in smiling. In the chapter on registers we shall see how necessary it is to maintain the independence of the upper lip in the upper medium and head registers.

The old Italian singers used the phrase, *Fior di labbra,* or *sensitive expression of the lips,* when they wished to describe that smiling expression associated with perfect vocalisation.

A disastrous effect during faulty production is the rigidity of the large muscle which encircles the lips. The point of the chin becomes fixed and the upper lip is pulled down, so that the natural emission of the vowel sounds *oo* (as in coo), *hood,* and *would,* become well-nigh impossible and the lip consonants, *b, m, p,* are seriously impaired.

EYES.

The poet says, "The eye is the mirror of the soul." Lamperti was wont to speak of it as "the mirror of the voice." It certainly reveals our innermost thoughts and betrays by its fixedness any embarrassment, while its freedom expresses our contentment and happiness.

Four muscles serve to turn the eye upwards or downwards, inwards or outwards. Others serve to change in infinite variety the expressive movements of the eyelids and adjacent parts. With the least rigidity of the vocal organs these muscles become rigidly fixed in sympathy; the eye is prevented from moving and the singer is unable to see clearly anything before him. Thus by its extreme sensitiveness the expression and mobility of the eye may be said to depend on the method of using the voice, for a soft expression of the eye can never be accompanied by a hard expression of the voice. The ability to begin a phrase

and to proceed from note to note with freedom and expression in the movements of the eye is therefore an important sign to the student, and success in this will be proved by his mastery over the expression of smiling happiness, sympathy, as well as all the playful effects demanded in comedy.

The pleasing appearance observed in the folds of the lower eyelid is brought about by raising the cheek; this adds joy to the smile initiated by the raising of the corners of the upper lip. Rigidity of the vocal organs on starting or changing a note is often betrayed by the blinking of the eyelids. All this proves the wisdom of the old masters in recommending the use of a mirror during practice.

ATTACK AND LEGATO.

A cramped manner of using the throat deprives the student of the power of attacking a note exactly on the pitch intended, and this difficulty is the greater as the note is higher in the same register. The "scooping up" sounds, produced so often by bad singers, are the result of a rigid throat. It is *only when we rightly place the voice that the art of starting any note in perfect intonation is revealed.*

Another penalty incurred through rigid singing is, that the student cannot move from one note to another without losing the control over the machinery in the throat. *The transition is accompanied by a movement of the tongue and jaw,* with a sense of jerkiness apparent both to singer and listener. It is obvious that the remedy is to do away with the cause, to free the instrument, and not to endeavour to hide the defect by slurring up from one note to the other. In this drawling manner of joining the notes, we hear the distressing sounds of minute intervals unconnected with the melody.

When singing properly the voice passes instantaneously from one note to the other, as the will directs; no impediment hinders the action of the tuning-muscles, the notes seem to join and yet are "clean cut," as it were, "pearls on a string"—a favourite expression of the old Italian masters, who called this manner of joining the notes *the legato style.* They attached no less importance to the acquirement of *legato* singing, or blending the notes with neither slip nor slur, than to the *attack* of the notes in limpid tone with unerring tuning.

Chi non lega, non canta, says the Italian maxim. (*He who does not join his notes, cannot sing.*)

Thus a perfect attack and the power of joining the notes are two elements of good singing.

TONE.

A musical instrument is enriched in tone, either by the sympathetic vibration of a sound-board, or by that of the air in an enclosed compartment.

The bow of the violin, when rightly handled, causes the strings to quiver in such amplitude that the whole of the instrument, and the air contained within it, are excited to a sympathetic vibration, adding thereby sonority and tone.

In the human voice, the pressure of the breath is the motive power which sets in vibration the vocal cords, and thus acts like the bow of the violin. There would, however, be little volume in the voice unless the air in certain enclosed spaces vibrated in sympathy, these being the chest, the throat and mouth, the nasal, and possibly other cavities situated in the skull.

The hard palate and the teeth may be considered as the sound-board, from which the voice is reflected and by which it is increased in force and brilliancy.

On the basis of the right breath-control, the vocal instrument can be tuned in unconscious freedom, and the tongue can assume any position necessary to pronunciation. Consequently, the space at the back of the tongue, as well as the cavity of the mouth, is now completely under control, and as the tone demands a certain open state of throat, *he who knows how to pronounce, and control the breath, knows how to sing.*

Assuming that the human voice is an instrument endowed by nature with a movable and an adjustable resonator, viz., the spaces just mentioned, and that the least rigidity of these impairs the tone, a perfect freedom of throat and tongue enables us to adjust the tone-space by the same act as that by which we pronounce. It is thus difficult to separate the consideration of tone from that of pronunciation.

The throat in its normal state is wide open. In order to close it we require a voluntary effort. It may be that as we ascend the scale the throat has to be partially closed; certainly some vowels require a smaller aperture of the throat than others. These alterations, however, are natural, and bear no relation to the unnatural squeezing of the throat with which we have already dealt. The quiescent and entirely unrestrained condition of the back of the throat, in the instant before drinking, is that which should accompany every note we sing. The knowledge of this fact prompted Lamperti to insist on the maxim, that the sensation during emission of the voice should be *like drinking.*

The old masters sang their exercises chiefly on the vowel which demands the greatest unconsciousness of tongue and throat, and which, when rightly executed, causes the greatest space in the throat and mouth, and the noblest type of sound of which the voice is capable.

It is to the sound *ah* that reference is here made, although rather to the Italian pronunciation as in the word *anima* (*ahneemah*) than to our English pronunciation of the vowel in *father. Thus, the looser the tongue the richer will be the "ah," and the fuller the tone; this vowel sooner than any other reveals any rigidity and consequent closure of the throat.*

FAULTY PRODUCTION.

The obstacles encountered by the student while striving after purity of tone and open throat are generally classified under four heads, and to these and to their avoidance we will now direct our attention.

1. THROATY SINGING. — If, while endeavouring to sustain the *ah*, the throat and tongue are held rigidly so that the result is a *distorted aw*, we say the note is

"throaty." Yet it is not the pure *aw* which we should produce if we were intending to sing the word *law*, for although the latter requires the tongue to be slightly drawn back, no rigidity accompanies it. (See page 22.)

2. FRONTAL SINGING. — Another type of faulty tone is that produced by squeezing the throat, probably just above the vocal cords, while singing not only the higher notes of the chest voice, but also those of the upper medium register. This distortion brings about a bawling or hooting, accompanied by a sense of vibration of the frontal bone. The high notes of women's voices, when rigidly produced, are generally tinged with this quality. It can be detected by the singer through the feeling of vibration on the forehead, and by the listener through the gloomy, sepulchral character of the tone. Thus produced *ah* becomes distorted into *er*, or *oo*, or *eu* (as in the French *ceux*). This quality we will call *frontal*. (See page 22.)

The *falsetto* of our cathedral altos — the attempt of a bass or baritone to make use of the effeminate head-register — too often affords an example of the unintentional use of this objectionable method of production.

3 NASAL SINGING. — If the *ah*, sounds *ahng*, or *awng*, it is through a contraction of the soft palate, nasal cavities, and nostrils. This is known as nasal singing, and is, as it were, an adulteration of *ah* through the addition of the sound of *ng*, quite different from the way in which we should sing certain sounds in the French language with ease and freedom. (See page 22.)

4. COLORLESS SINGING. — The last type to be considered is that which produces sounds of a bleating and silly character. It is caused by the corners of the lips being pulled back and down, and by the general rigidity of the lower lip, tongue, and jaw. In Italian it is known as *voce bianca*, in French as *voix blanche*, and may be translated into English as "colorless" or "white" voice. This way of singing can scarcely be described as noble. Sometimes it is not unlike the utterances of the half-witted, and the face of the singer assumes an inane smile. (See page 22.)

The four distortions of the throat-space considered above are the results of our misconception of beauty of tone, or our wrong ideas of placing the voice when singing loudly. By whispering *ah* in these four distorted ways, the student will discern the different shapes that the throat assumes; he will also realize how it is possible for the breath to be wrongly controlled by these faulty methods.

The present writer finds it difficult to believe that masters have deemed it right that the voice should resound on the forehead, or that they can have said, "The voice is all an affair of the nose." Of these distortions, Mancini says, the least objectionable is nasal singing, — still this is not artistic, nor can it ever lend itself to really artistic effects.

The great lesson to be learned is that we are to sing with the right placing muscles and not to seek assistance from any of the above erroneous methods.

RECAPITULATION. — When we can sing *ah* so that it sounds rich and sonorous, the throat feels wide open, enlarged to its utmost capacity. Little by little on this

basis, we must learn to sing all the notes in the compass of the voice with full tone.

The quality of a vowel has its origin in the freedom of the space behind and above the tongue, and in the freedom of the tongue itself.

As an aid to this freedom, the old masters insisted on the student making a rapid tongue movement before singing the *ah*, and the consonant *l* was found best adapted to this purpose, on account of its demanding a free movement of the body of the tongue. This sudden tongue movement, with its entire absence of hesitation, became the foundation of the *attack* of the note, and the freedom and richness of the *ah* was found to depend on its daring and spontaneity.

THE REGISTERS OF THE VOICE.

In Italian the stops of the organ are called the *registers* (*i registri*). It is probably due to this fact, that as the various parts of the human voice are characterised by a different quality of tone, viz., grand, silvery, or flute-like, these different sections have been termed the "registers" of the voice.

The strings of the harp or pianoforte which produce the lowest notes must be longer and thicker than those which produce the notes higher up in the musical scale.

The human larynx contains a marvellously contrived mechanism capable of changing the length and breadth of the vibrating edges of the vocal cords for the different sections of the voice, as the singer wishes the note to be higher or lower, louder or softer, grand, silvery or bird-like.

Sir Morell Mackenzie, in his work "The Hygiene of the Vocal Organs" (Macmillan & Co.), describes a register as a series of tones of like quality producible by a particular adjustment of the vocal cords. Here we prefer to base our distinction of registers on the classification described in the paragraphs above, which may possibly be less scientific, but more useful for practical purposes.

CHEST REGISTER.

That series of notes in which the vocal cords are said to vibrate in their entire length and greatest breadth and which comprises the lowest tones of the voice, is called the *Chest Register* (see Fig. 8).

This term is derived from the remarkable and characteristic vibration of the chest which is set up when we produce this voice. The deeper the note, the lower is this phenomenon perceptible, while with each ascending note the vibration is experienced higher in the chest. The grandest notes of this register cause a feeling of vibration almost throughout the body. The lower the note, the greater is the sense of relaxation, not only of the throat, but also of the broad muscles under the chin, which were described in a previous chapter as forming the floor of the mouth. The vocal cords shorten with each ascending note.

When singing upwards in this register we feel a corresponding increase in the tension of the placing muscles. As the vocal cords become shortened and more contracted in their length, their edges are brought nearer together, and consequently a gradual increase in the force of the breath-pressure is necessary.

Hence the higher the note, the greater the support required from the broad muscles under the chin, and the greater the necessity for control over the increased breath-pressure. While singing the highest notes of this register, the artist must employ his utmost skill in order to remain unconscious of throat, tongue, and jaw.

In the absence of a right method of singing in this register, with different people, the notes become throaty nasal, frontal, blatant, or gritty, and the sense of vibration in the chest is diminished.

A right production of the chest-voice is characterised by a grandeur, a manliness, and a breadth of tone such as belong to no other section of the voice.

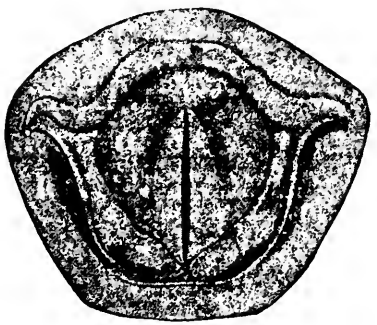


Fig. 8.

THE VOCAL CORDS VIBRATING IN THE CHEST REGISTER (ACCORDING TO THE GENERALLY ACCEPTED VIEW).

How high may one sing in this register?

As far as one can with the throat open and the breath well under control; as far as one can in unconscious freedom of tongue and jaw; as high as one can start the note unerringly and proceed in a *legato* style from one note to any other.

Lamperti says the characteristic (most powerful and grand) note of a *bass* is his high C, and surely this would be in the chest register; while the characteristic note of a *baritone* is his high D.

The *tenor* voice seldom lends itself to the production of this broad and grand register without giving the idea that the singer is *putting on* a bigger voice than is natural to him; and if he carries up the chest voice, as he is occasionally inclined to do, to C, C♯, D, D♯, E, and even F, he is accused of singing *too open*. There are tenors who naturally possess notes of almost a baritone character, yet most of them find that when using the chest voice they are not unconscious at the throat.

A *contralto and mezzo-soprano* can sing in this register from their lowest notes up to D, and sometimes E♭, and rarely E♮. The two latter notes are often sung wrongly, however, and there are mezzo-soprano-contraltos who force the chest voice up as far as F and G, but with a coarse tone and strained expression.

The *soprano* seldom possesses any force in the chest register. As in the case of the tenor, her instrument is generally too slight for the production of these broad tones, and while C, C♯, and D are sometimes fairly powerful, composers seldom rely on those notes for any effect.

A bad singer can, and often does, force up her chest tones to G or higher, but by so doing acquires such a rigid habit of singing as to run the risk of shortening her vocal career.

The chest register has been sometimes subdivided into lower and upper, but good singing permits such freedom of the instrument that little change of mechanism can be detected.

This register, and likewise the medium voice, can be forced up considerably by those possessed of sufficient muscular strength, but never beyond a certain point without the note so produced requiring a pressure of breath beyond the control of the singer.

On reaching this point, and on continuing to sing higher with open throat and rightly controlled breath, the mechanism of the larynx changes, the vocal cords *adjust themselves somewhat differently*, and another register is said to have been brought into action. This is known as the *medium register*.

MEDIUM REGISTER.

This is sometimes called *mixed voice*, through its being accompanied, although in a slighter degree, by vibration of the chest, as well as the important sense of vibration of the air in the mouth, associated with this register. Occasionally it is termed by Italian masters *falsetto*, as being inferior in force to the grander chest voice. Of course, this has no reference to the English term *falsetto*.

In this somewhat lighter series of notes the vocal cords do not, it is said, vibrate in their entire length nor in their greatest breadth, only their edges are set in vibration and these are further shortened as each note ascends the scale.

The medium voice can be carried down indefinitely, like the chest register, until the lowest notes become almost inaudible by reason of the extreme relaxation of the vocal cords, but the higher notes are characterised by a silvery quality of great brilliancy.

On singing up the scale, a narrow band of muscles under the chin gradually contracts, until with the highest notes considerable tension is felt. The consequence of singing wrongly in this register will be a fixed condition of the upper lip. This will not only interfere with pronunciation, but will render it impossible for the upper lip to accomplish a function characteristic of this register; viz.,

that of gradually raising itself with a smiling expression and exposing the upper teeth more and more as the notes ascend.

This register is accompanied by a *remarkable sense of vibration in the mouth*, as though *vibrating against the upper teeth.* The mouth seems alive with sound, as did the chest in its register. The higher the note, the farther back is felt the sense of vibration against the upper teeth.

When we produce the medium voice correctly it seems as though each note is associated with a mouth cavity of corresponding size. As the notes ascend, the upper lip, when acting in independence, is gradually drawn up more and more at the corners by means of the smiling muscles, each rising tone exposing more of the back upper teeth. When the note is soft, the effect, as regards the exposure of the back teeth, should be as though a higher note were being sounded.

In women's voices, E♭ or E♮ (treble staff first line) is the first note of any force in the medium register, and this should be felt vibrating against the front

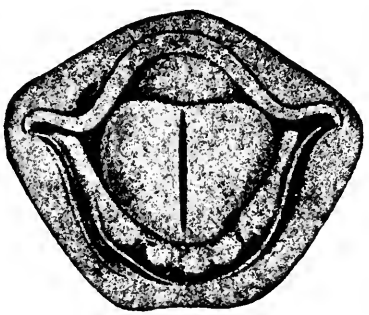


Fig. 9.

THE VOCAL CORDS VIBRATING IN THE MEDIUM REGISTER (ACCORDING TO THE GENERALLY ACCEPTED VIEW).

teeth of the upper jaw; F would be felt on the second tooth from the front on both sides; G on the third or eye-tooth.

The tenor, on singing this register with any force, should associate his middle A with vibration on the front teeth, B on the second and C on the third or eye-tooth; with each ascending note he will find the sound proceeding back along the upper teeth; on singing these same notes softly he will find them still farther back.

There is undoubtedly considerable difficulty experienced in the production of the higher notes of the medium register; so much so, that this register has been subdivided by some into upper medium and lower medium. If we venture on this subdivision at all, it is not so much to suggest a difference in the mechanism employed, as to lay stress on the fact that these notes are the most difficult to sing, and *their acquisition forms the key, not merely to the highest notes of the tenor, but especially to the head voice of women.* In the case of the latter the upper medium

register begins at the note A. This, if sung with power, will vibrate against the fourth upper teeth (those next to the eye-teeth), which should be seen through the raising of the upper lip. The remaining three notes of this register will be produced in a similar way, each vibrating farther back than the previous one until the head register reveals itself.

In the tenor voice the most difficult notes, which we will call the upper medium, viz., D, E, F, correspond with A, B, C of the woman's voice, and must in the same way vibrate on the back teeth, the upper lip being raised in a smile, to bring these into view. With this voice he makes his most beautiful effects, and through it acquires facility in executing his finest upper notes. The notes, below his middle A, sung in the medium register, possess little power; yet should he sing them in the chest voice, he will still have gained little force, as his voice does not usually lend itself to the successful use of that register.

While bass and baritone voices rely on the chest register up to C and D for forcible effects, the true artist is able to add to these, as well as to the lower notes, all the softer gradations by singing with the medium voice, as felt vibrating on the teeth.

All that has been suggested with regard to the vibration of certain sounds on certain teeth must be considered as stated approximately, and rather as an accentuation of the important principle that the notes of the medium register must be placed *forward as it is generally expressed. By insisting on singing the upper medium notes with the upper lip independent,* the artist will find faulty intonation, as well as the terror of *high notes,* disappear.

To hold the chin is a great hindrance in this register; it prevents the freedom of the upper lip as described above and the sense of vibration on the teeth, and causes the frontal tones so often heard from English and German singers. The upper notes of bass, baritone, and tenor voices, the upper medium notes of contraltos, mezzo-sopranos, and sopranos, suffer most through this whoopiness. The difficulties experienced by basses from A to D, baritones from B to E, tenors from C to F, contraltos from A to D, and mezzo-sopranos and sopranos from A to E, generally arise from this rigid production.

If other than the smiling muscles raise the lip, we are said to be *making a grimace* — an unnatural contortion. In the act of smiling: — (1) the corners of the upper lip are raised, and not drawn back as in rage, or irony; (2) the fleshy substance of these raised corners is tender, not rigid; (3) the redness of the under surface is exposed to its extremity; (4) the pinkness of the gums is visible; (5) most of the upper teeth are seen.

The effect of this raising of the corners of the upper lip is to contract the lower lip until it is pressed against the lower teeth, while there should seem to be a space between the upper lip and the teeth.

All the above signs need not be invariably insisted on, *but only those that are natural to the smile of each individual.*

HEAD REGISTER.

The *head* voice consists of a series of notes differing in character from those of the chest and medium registers, and presumably produced by a different action of the vocal cords. It is characterised by a fluty and bird-like quality, lovely and essentially womanly. It can be produced by both sexes, but while in a man it is so feeble and effeminate that few would venture to sing it in public, its use by mezzo-sopranos and sopranos is in the present day more highly prized, not only by reason of the loveliness of its quality, but because of its comparative rarity. The vocal cords are said to vibrate for this register in only a small portion of their length.

If we discover with the hand only a feeble contraction of the muscles between the chin and the larynx while singing a high note as softly as possible, and if this

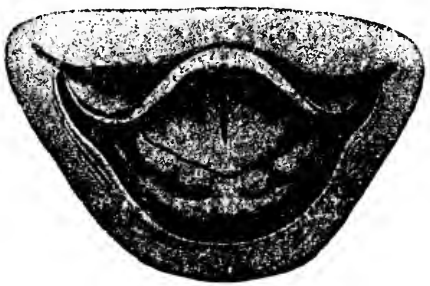


Fig. 10.

THE VOCAL CORDS VIBRATING IN THE HEAD REGISTER (ACCORDING TO THE GENERALLY ACCEPTED VIEW).

note is accompanied by a sensation of sound reflected or ringing towards the back of the head, *beyond* the last upper teeth, we are singing with the head voice. This register receives its name from the above phenomenon; in order to produce it all the upper teeth must be shown by the smiling muscles, and the lower lip should be felt against the lower teeth.

When it is used by a man it is not that whoopy falsetto which is so often mistaken for head voice, neither is it that soft effect sometimes heard in the very high notes of the tenor voice, which are produced by the medium register. It is smaller, still farther back than the last upper teeth, and it is important that the male teacher should learn to know and recognise this voice, or he will not be able to teach his mezzo-soprano and soprano pupils how to sing it.

The head voice can be sung by a woman as low as A (second space), but this note will be feeble; gradually with the ascending scale it acquires more force, until at C, C♯, and D it could be used successfully as a soft effect in a large hall. On arriving at E, she can produce a note of some power, especially if she possesses a mezzo-soprano voice.

Lamperti says that the mezzo-soprano and soprano should always sing E completely in the head, and that this accomplishment is the key to the high notes so much coveted by them. According to this, the mezzo-soprano and soprano must never sing E in the medium voice. There are many singers who sing E, F, and F♯ in the medium register, but these seldom reveal to us the lovely head notes above; they rely as a rule on disagreeable frontal tones.

The characteristic note of the mezzo-soprano in this register is F (fifth line), but only when she has acquired the control over the powerful breath-pressure necessary to this note, and understands how to place the lower notes.

A soprano's characteristic note, so sonorous and telling in a large room, is G. On this note she should be able to pronounce easily, and to express every sentiment. The student must not expect, however, to hear this characteristic and powerful note very often, for most sopranos, in attempting the dramatic effects demanded by the modern composer, are apt to force up the medium voice and make F or F♯ their great notes, thereby depriving themselves of the power of singing in the head voice up to C or D, and even higher, as did the singers of the old Italian school.

It would be of advantage to every mezzo-soprano and soprano to study the head notes as low as B♭ or C; although these would be too soft for public singing, the head register (by reason of its fluty, bird-like character) could be more easily distinguished from the medium register, than if it were only begun at E.

The fact that *whoever sings with head voice is not holding the throat* makes the practice of this register advantageous to the student, as it compels her to study a right breath-control. This practice is equally good for men's voices, though the register is useless for public performance.

Having conquered head voice to E, the mezzo-soprano must next acquire the greatest note of her voice, which is F, and also the notes above.

Similarly, when the soprano has conquered head notes up to E, she must set about acquiring those up to G, which is her finest note. The notes above, no less brilliant, although slightly less powerful, will be comparatively easy; for once having mastered the head voice up to her characteristic note, she will scarcely go back to the old habit of frontal singing on the higher notes.

A real contralto may be able to produce head notes, but will never use them in public, for they are not powerful enough to be heard in equal force with the upper medium register, in which D may be said to be her characteristic note.

The reward of singing rightly is: — facility in entering the head register whenever we choose (there being no throat rigidity to prevent it, and no fear of the breath running out in waste); the mechanism of the medium voice comes unconsciously into play up to E♭ whenever we require a louder voice (and this cannot overstep its limit, for if it did, we should recognise the mistake by the change to throat stiffness and frontal tone); and the mezzo-soprano and soprano can utilize the softness of the head notes at C, and, swelling out, change unconsciously to the more powerful upper medium, or *vice versa*.

The E (fourth space treble staff) of the head voice is associated with a feeling of reverberation towards the back of the head, say one inch below the summit, F a little higher, while G is felt at the summit, and A and B somewhat towards the front. Below E the point of reverberation grows more indistinct.

Lamperti, referring to this voice, compared the localising of the feeling of reverberation to the position of the keys of a piano, inasmuch as the *ascending notes seem to rise step by step.*

Most singers associate a given place with the various notes of the different registers. The good singer, however, while recognising the accompanying physical sensations in the chest, medium, and head voice, knows that when he is singing rightly *the appropriate registers reveal themselves unconsciously.* He may notice that the vibration connected with a note moves to a different place on swelling or diminishing that note; but he will know that he is singing rightly when he can pronounce and express any sentiment; when he can start the note unerringly and can join it in *legato* style to any other.

Thus there may be three registers, but when rightly produced, these so dovetail, as it were, one into the other, as to form one long even voice.

A word of warning! The higher the note in any register, the greater the sonority; but at the same time a proportionately greater pressure of breath is required. The inclination of every student is to hurry his studies, and through abuse of the highest notes of the chest and medium register, to *make* a powerful voice, in order that he may appear the sooner on the operatic stage or concert platform, regardless of the fact that *to sing with expression is an art scarcely less difficult than that of playing the violin or pianoforte.* Thus basses and baritones are apt to produce the highest notes of the chest register in a manner more like a shout than a musical note. The tenor often uses the chest voice instead of the medium, and this especially at C, D, E, and sometimes F. Contraltos, mezzo-sopranos, and sopranos force upwards the resonant chest voice to F or even higher, and by so doing acquire a tightness about the throat which affects the higher notes, and in the case of mezzo-sopranos and sopranos prevents the use of the head notes, which in the woman's voice are the loveliest of all.

Every singer forcing up the registers feels that he is obliged to tighten the throat. His artistic perception revolts against the hardness and want of expression in the notes, therefore he endeavours to loosen the throat and tongue, and a strange struggle ensues. On the one hand, he tries to loosen his throat, while, on the other hand, he sings a grander note than he can produce in freedom; he must hold his throat and tongue, and yet he endeavours not to do so. *The result is a quivering of the muscles and that plague of modern singing, the tremolo.* To cure this the singer must for a time refrain from practising the loud upper notes both of the chest and of the medium register. Although at first his voice will be weaker, it will be on a right basis, and little by little he will learn to pro

duce the upper sonorous notes of his voice, be it chest or medium, in calmness and steadiness.

The true artist prefers to strengthen the lower notes of each register and these he is able to intensify. He impresses the listener by his calmness and reserve of force and displays certainty and vigor when attacking the highest notes for the purpose of producing special dramatic effects. The bad singer, on the other hand, is compelled to rely entirely on the highest notes of the registers, with the result that his singing is characterised by a sense of strain and effort, which becomes painful to his audience as he approaches his climax.

Let every note be produced in unconscious freedom, and the power of *crescendo* and *diminuendo*, the *messa di voce*, are at command through the registers *unconsciously* changing whenever necessary. Scales, diatonic and chromatic, arpeggios, turns, and trills are now rendered with comparative ease, whereas when attempted with rigidity the result is failure, and gives rise to the remark so often heard, "*My voice is not a flexible one*"; or "*I never could trill.*" The vocal music of the older composers requires a technique as thorough as that exacted by the music written for any other instrument. What would be thought of a violinist or pianist were he unable to execute the passages contained in the classical repertoire of his instrument? Is not this inability too often exhibited by singers of the present day?

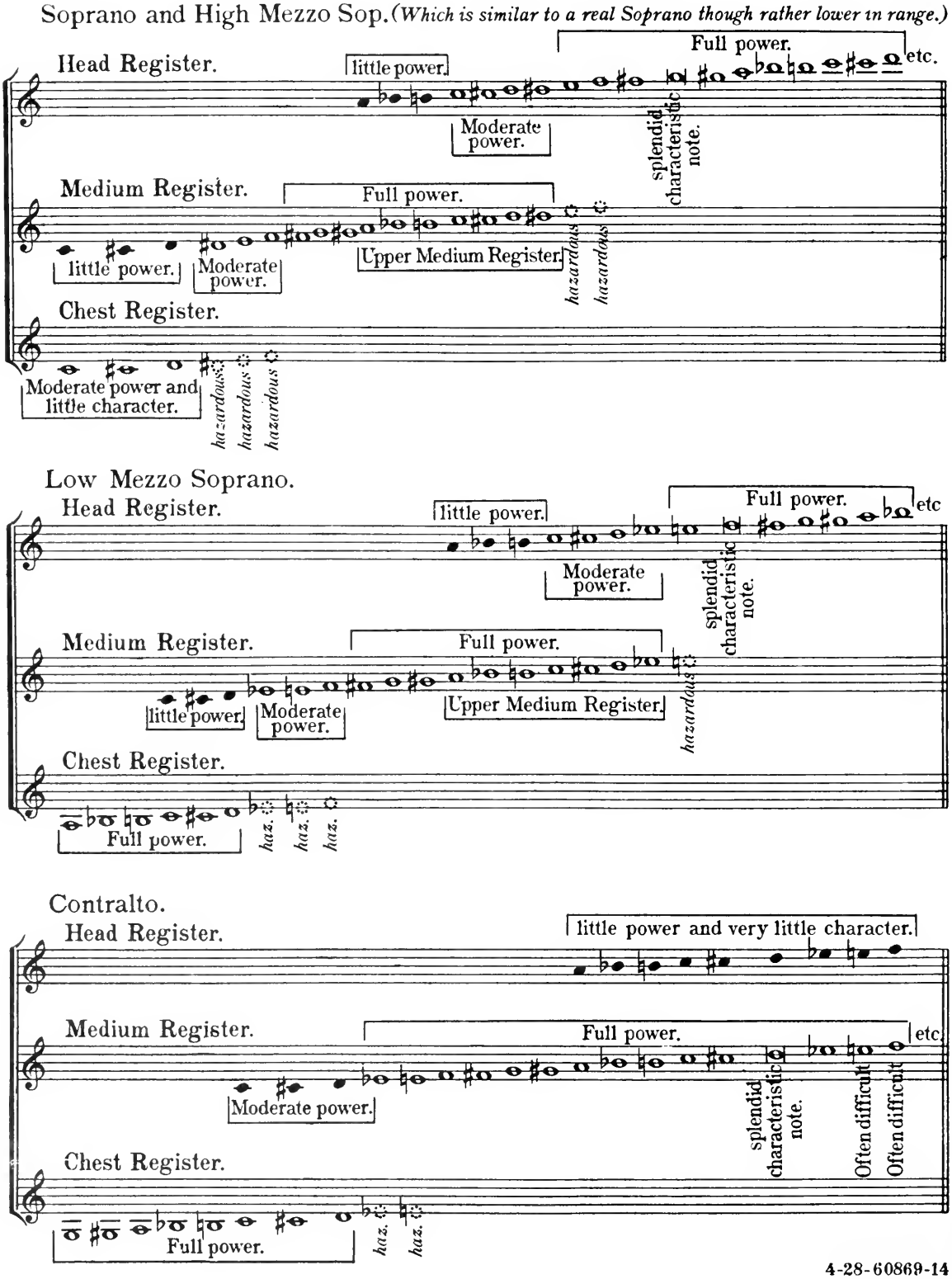
VOICE-FORCE AND INTENSITY OF BREATH-PRESSURE.

The table here inserted shows the relative strength of the various voices in the different registers. While the good singer can change imperceptibly from one register to another in order to vary the force of the note, he can undoubtedly also increase or diminish its force while keeping in the same register. It would be hazardous to say that this increase of pressure is the sole agent, as mental processes which we cannot define are probably also involved.

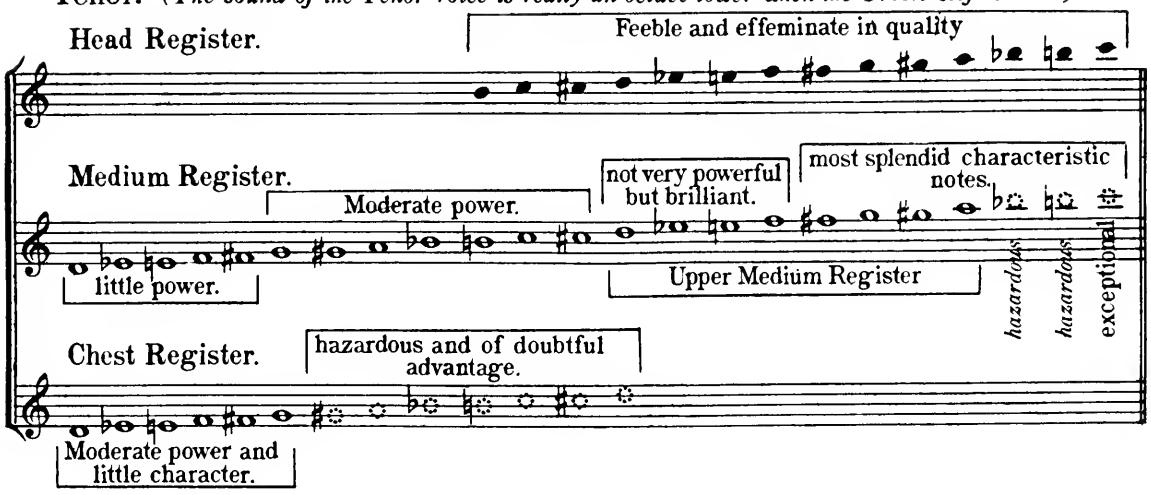
It may be stated that, in a certain sense, for *every note* of the human voice, and for *every gradation* of force pertaining to it, there is a condition of the mechanism of the instrument which is appropriate to this, and to no other note. Furthermore, rigidity of the instrument prohibits the accurate control of the mechanism necessary for a given force of any note. The artist can increase the intensity of his tone without increasing its volume, and thus can produce the softest effects in the largest theatres. By his skill he can cause this soft note to be heard as far as a loud one, arousing feelings — as of distance, and such emotions as memories of the past may bring. He can produce equally well the more powerful gradations, until he reaches *fortissimo*, without overstepping that control which is the boundary of noble and expressive singing.

Should the indifferent performer venture on a soft effect, the absence of breath-support would cause him to become inaudible; on his attempting to swell

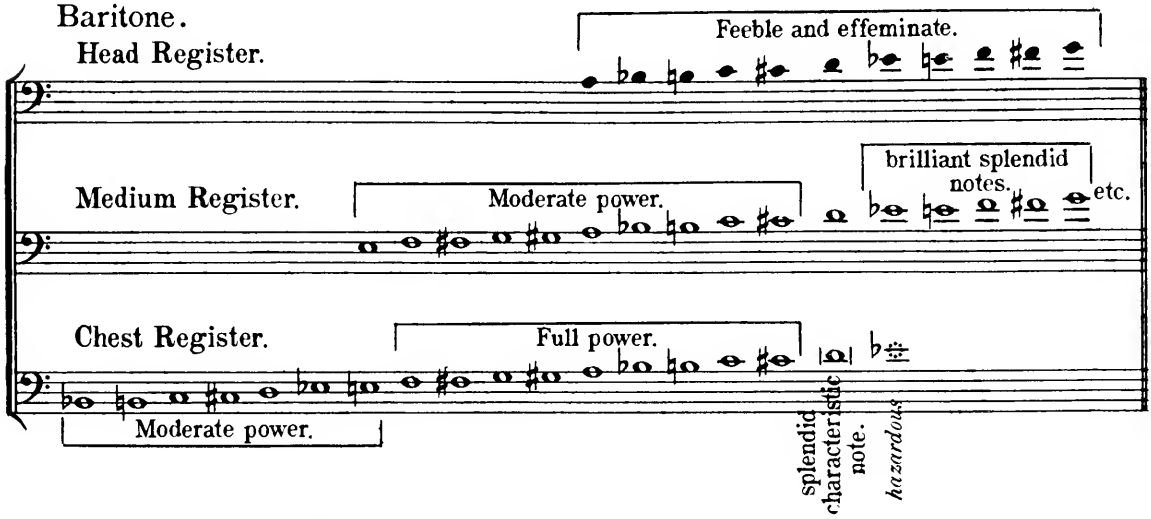
TABLE OF THE REGISTERS OF THE DIFFERENT VOICES AND THEIR VARIOUS DEGREES OF POWER.



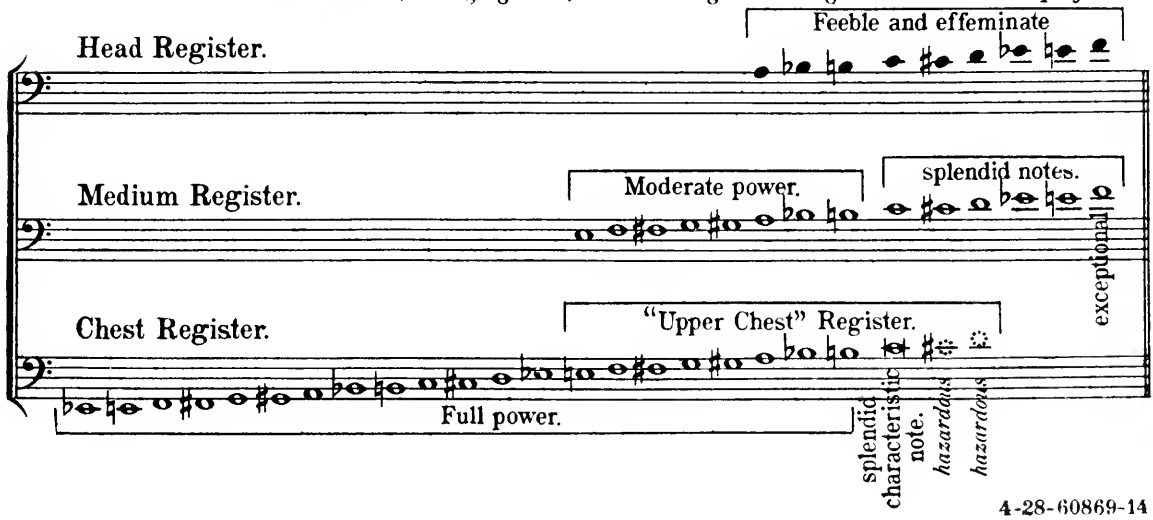
Tenor. *(The sound of the Tenor Voice is really an octave lower when the Treble clef is used.)*



Baritone.



Bass. *(The "Basso Cantante" (or singing Bass) is rather higher and lighter than the "Basso profundo".)*



out such a note, the result would be throaty and unsatisfactory. By forcing the upper tones of the registers he produces sounds more properly called shouting or screaming. One often hears talented performers who can manage some soft effects, and even some powerful notes, but not having mastered their art, are incapable of supplying the intermediate gradations.

As we have repeatedly said, the voice is only capable of sounding rightly with that degree of force which can be produced with the throat open.

The accomplishment of swelling a note from *pianissimo* to *fortissimo*, and diminishing again to softness, was regarded by the old masters as one of the greatest tests of good singing; but they did not permit the swelling of the voice (*messa di voce* or *filare*) to be practised by the beginner. They cultivated certainty of attack, using the notes in the lower and middle sections of each register, and starting these *mezzoforte* with a fearless attack so as to avoid a nervous and diffident manner of singing. Afterwards they permitted the student to diminish the sound to *piano* and *pianissimo;* only much later did they consider it right for him to practise starting the note *pianissimo*, and swelling it to its full force; for in order to accomplish this, great command of the resources of the vocal instrument is necessary.

Force of voice and force of breath are two distinct things.

By *force of voice* we mean that degree of sonority possible to it when rightly produced. It is not given to the singer to determine the limits of this force; they are fixed for him by nature, and he is sure to be dissatisfied with the *quantity*, unless he first seeks the *quality* of the sound. This is the meaning of the old Italian maxim, *Cerca la qualità, e la quantità verrà.* (Strive for *quality*, and the quantity will follow.) When we restrict ourselves to notes which we can produce by a controlled breath we compel the voice to adjust itself to our breath-force. *This alone is the natural voice.*

By *force of breath* we mean that quantity which, though subject ultimately to the physical build of the individual, is determined mainly by study and practice. The beginner finds he has little or no force of breath; nevertheless, in the hands of the artist it is an essential factor. By means of it he regulates the force of his voice (within its natural limits) as defined above; but it is of still greater importance to him for the purpose of enabling him to intensify the quality of his notes.

Lamperti, in his teaching, was never tired of repeating, "*never sing with more voice than that which you can produce when you rightly control the breath.*" Again, "*the force of the voice should always be less than the force of the breath that supports it.*" He used to say, "*the voice should be dominated by the breath, and not the breath by the voice.*"

Intensity is the basis of all expression in singing, and without it the highest effects of which the art is capable are impossible.

There is no fault more often committed than that of mistaking force of voice for force of breath. There cannot be too much intensity of breath when

the voice is rightly produced, but the bad singer, instead of intensifying the lighter gradations of the voice, is compelled to sing loud sounds wrongly produced. Good singing, by the use of the many gradations of the voice, is endowed with grace and ease impossible under rigid conditions.

The amount of fervor which can be produced by the pressure of the breath depends on the individuality and the degree of artistic instinct of the singer. It is these characteristics, and not the quantity of his voice, which will determine the depth or intensity of his expression. The *feu sacré* is the gift of the gods, and certain it is that, in the absence of *warm impulse, there will be little real expression or emotion in the voice.* With the great singer a never-ceasing pressure of breath is maintained, alike when he is singing his softest notes and when he is making his most dramatic effects; but through his natural production the effect reaches the audience as intensity of emotion, and so touches the soul, without the hearer being reminded of the force of breath and effort employed. Should this become apparent, the artistic effect is destroyed.

Bazzini, one of the most esteemed of Italian musicians, late principal of the Milan Conservatoire, in a lecture some years ago to the students of that institution, spoke words of wisdom when he reminded them that *the end of art is not to astonish, but to move.*

The true artist keeps his own personality in the background, and strives to express to the utmost extent of his powers the meaning of both words and music.

EXPRESSION.

The student will have realised the importance of the freedom of the upper lip, of the smiling muscles and of the eye. He will now observe that these are precisely the features which express the emotions portrayed or simulated by the artist.

The play of the facial organs serves to vary the expression of the sound of the voice during singing. As long as the face remains inanimate, so long will the sound of the voice be dull and monotonous; whereas mobility of the features is invariably accompanied by life and brightness in the tone of the voice. How often does one observe on the operatic stage that when the expression of ardent love is desired, through absence of the highest vocal skill, the face of the singer becomes fixed, and expresses vehemence and anger rather than the intensity of his affection.

Every emotion of the mind has its appropriate facial expression. The different qualities in the expression of the voice are dependent on, indeed inseparable from the changes of the features; the intensity and truth of effect are determined by the degree of genius and imagination possessed by the artist. The student whose genius prompts him to sing with natural expression would certainly become a singer if he possess a voice.

The expression considered by the old Italian school as the highest test of the freedom of the face, tongue, and throat, was that of the smile. The voice should be capable of conveying a smile, and that note of happiness which is most grateful to those endeared to us should be heard in every tone we possess, or we cannot sing. Should the attempt to practise with a smiling expression lead the student to assume an affected appearance, then it would be better to change the expression for one of supplication. The raising of the lip is, moreover, necessary in such dramatic effects as rage, irony, or hatred. These effects, however, should not be undertaken during our first studies, but should be reserved for a much later period.

PRELIMINARY REMARKS ON THE EMISSION OF VOWEL SOUNDS.

Singing must be regarded not only as tuning the voice, but more particularly as *the art of prolonging and sustaining the vowel sounds.* It would be more difficult, therefore, for the student to find the right path in his early attempts at singing if he spoke a language which does *not* consist of such prolongations. Our own language as ordinarily spoken does not demand that we *rest* on the vowel sounds. Italian, on the contrary, may be said to be a language consisting mainly of sustained vowel sounds and of consonants from which all awkward combinations have been eliminated. By sustaining the vowels and simplifying the consonants a language has been formed which is in itself an education in the freedom of action of both the tongue and throat. This freedom of utterance becomes of inestimable value in the production of pure tone.

The English student, however, finds it difficult to produce the typical vowel sound *ah* with the resonance and sonority with which it issues from the throat of the Italian, and instead of articulating the consonant *l* with litheness and rapidity, is apt to hesitate and stammer. Some preliminary training seems necessary to bring his throat and tongue into the condition of looseness natural to those of a southern nationality. For example, in analysing the sounds of the words *Un Italiano* (an Italian) we should find it is *oo-nee-tah-lee-ah-no*, with a great accent on the *ah*. The consonants must not be dwelt upon. Now repeat *oo-nee-tah-lee-âh-no* six times without stopping; this seems to set the throat and tongue free in a remarkable manner. Afterwards repeat the English word *exactly* six times, faster and faster; by this a state of rigidity is produced. In Italian the *vowels* are prolonged and the consonants rapidly passed over, whereas the characteristic of the English language is to pass rapidly from the vowels to the *consonants*. Thus Italian is more sustained, our language broken up; the one fosters sonority, the other indistinctness and mumbling. *During singing all the English vowels have to be sustained*, although most of them are rapidly passed over while speaking.

The present writer has for some years carefully observed the remarkable sonority and richness of tone acquired by the practice of sustaining all the English vowels, first taking them singly until the production is natural, and then repeating them rapidly in groups of two, four, eight or more, omitting all the consonants; it is easier to detect and remedy a faulty emission when vowel sounds only are sustained.

Through this simple method of practice a freedom of tone has been acquired which has seemed like a revelation to the students. They have attained the same state of open throat as the Italian, and can sing with a sensation of the same ease.

It may be adopted as a principle that he who can sustain naturally the vowel sounds can in similar freedom articulate the consonants. In other words, "Take care of the vowels and the consonants will take care of themselves."

On turning to the article on pronunciation (page 166) and after studying it carefully, it will be seen:—

(1) That there are only five pure vowels in the English language and that these are all prolonged, viz.: *ah* (in *art* and *father*), *ee* (in *see* and *key*), *oo* (in *cool* and *shoe*), *aw* (in *awl* and *call*), and *er* in (*earl* and *fur*).

(2) The diphthongs or double sounds are two in number, viz.: *a* (in *way* and *fail*) which ends in the vowel sound heard in *it*, with its variation *air* (in *where* and *there*) which ends in the vowel sound heard in *us* or *up*; and *o* (in *so* and *woe*) which ends in the vowel sound in *hood*.

(3) Lastly, there are six vowels never prolonged in spoken English; they pass immediately to a consonant. These are the *a* (in *am* and *can*), the *e* (in *met* and *said*), the *i* (in *it* and *is*), the *o* (in *of* and *cot*) and the *u* (in *up* and *love*).

The well-known master of shorthand, Mr. Pitman, describes the above sounds as long and short vowels. The long vowels occur in the sentence, *Pa, may we all go too*, and the short in the sentence, *That pen is not much good.* Mr. Pitman seems not to have included the vowel sound in *er*.

The student will now have formed a clear conception of the characteristic sounds of these vowels. To prolong them, however, is not quite so easy as it might seem.

Ah, vowel sound No. 1 is simple. On mentally prolonging this, the throat and tongue assume instantaneously the appropriate position. On whispering this for five seconds the same freedom may be observed, although there are some individuals who *whisper* rigidly. Lastly, prolong the *ah* while speaking gently in a low voice for five seconds: the instant the throat changes from its natural position we shall become conscious of a certain rigidity, which we must learn to avoid.

A^t, No. 2 as seen on page 167 (the small *t* is not to be pronounced). The only way to describe this sound is by the addition of a consonant and the *t* has been chosen. Silently pronounce six times *at, at, at, at, at, at*, slower and slower, until the *vowel* sound lasts five seconds before pronouncing the final *t*. Repeat whispering. Repeat speaking in a low voice.

A, No. 3. Silently pronounce six times *a, a, a, a, a, a*, slower and slower, until the second sound $ə^t$ is recognised (see page 167). A variation of this vowel is $aə^r$, of which the final sound is u^t as in *up*. Repeat $aə^r$ six times slowe and slower, until the second sound is recognised. Repeat whispering. Repeat speaking in a low voice.

E^t, No. 4. Repeat six times e^t, slower and slower until the vowel sound lasts five seconds before pronouncing the final *t*.

I^t, No. 5. Repeat six times, i^t, slower and slower until the vowel sound lasts five seconds before pronouncing the *t*.

Ee, No. 6. Prolong the *ee* mentally. Whisper *ee*, lastly, prolong the *ee* gently in a low voice for five seconds.

Oo, No. 7. Prolong the *oo* mentally. Whisper *oo*, prolong *oo* gently in a low voice for five seconds.

$^{h}oo^{d}$, No. 8. Repeat six times $^{h}oo^{d}$, slower and slower until the vowel sound lasts five seconds before the final *d*.

O, No. 9. Repeat six times, *o*, slower and slower until the last sound which is $^{h}oo^{d}$ (in *wood*) is recognized.

Aw, No. 10. Prolong *aw* mentally, then whisper *aw*, lastly, prolong *aw* in a low voice for five seconds.

O^{t}, No. 11. Repeat six times, o^{t}, slower and slower until the vowel sound lasts five seconds before the *t*.

Er, No. 12. Repeat six times *er*. Prolong *er* whispering, prolong *er* in a low voice for five seconds.

U^{t}, No. 13. Repeat six times u^{t}, slower and slower until the vowel sound lasts five seconds before the *t*. Prove the correctness of the whispering by tuning it. (See page 174.)

The list of English vowels is now complete:—

ah, a^{t}, *a*, ai^{r}, e^{t}, i^{t}, *ee*, *oo*, $^{h}oo^{d}$, *o*, *aw*, o^{t}, *er*, u^{t}.

(The small ^{t} is not to be pronounced.)

a is a double sound or diphthong which terminates in the sound i^{t}.

ai^{r} is a double sound or diphthong which terminates in the sound u^{t}.

o is a double sound or diphthong which terminates in the sound $^{h}oo^{d}$.

We will now train the tongue to join the vowels in groups of two, first whispering them and then speaking in a low voice until the tongue and throat act as freely and unconsciously as in the whispering.

ah a^{t} ah a^{t} ah a^{t} ah a^{t} as in the words *Ah, am* I going?

(In a^{t} the final *t* is not to be pronounced.)

a^{t} a a^{t} a a^{t} a a^{t} a as in the words *As able.*

(*A* in *able*, this is a double sound and ends in i^{t}.)

a ai^{r} a ai^{r} a ai^{r} a ai^{r} as in the words *They air.*

(The final sound of *ai* in *air* is u^{t}, the *r* is not to be pronounced.)

ai^{r} e^{t} ai^{r} e^{t} ai^{r} e^{t} ai^{r} e^{t} as in the words *Air* every one.

e^{t} i^{t} e^{t} i^{t} e^{t} i^{t} e^{t} i^{t} as in the words *any, every.*

i^{t}ee i^{t}ee i^{t}ee i^{t}ee as in the words *It eats.*

ee oo ee oo ee oo ee oo as in the words *He who* sings.

oo $^{h}oo^{d}$ oo $^{h}oo^{d}$ oo $^{h}oo^{d}$ oo $^{h}oo^{d}$ as in the words *who would.*

$^{h}oo^{d}$ o $^{h}oo^{d}$ o $^{h}oo^{d}$ o $^{h}oo^{d}$ o as in the word *woe.*

o aw o aw o aw o aw as in the words *oh, all.*

aw o^{t} aw o^{t} aw o^{t} aw o^{t} as in the words *all of.*

o^{t} er o^{t} er o^{t} er o^{t} er as in the words *of her.*

er u^{t} er u^{t} er u^{t} er u^{t} as in the words *her* husband.

Now proceed to groups of four: first whispering, then speaking in a low voice.

ah a^t a ai^r ah a^t a ai^r ah a^t a ai^r as in *Ah, as they fare.*

e^t i^t ee oo e^t i^t ee oo e^t i^t ee oo as in *Every eve who.*

ee oo ^{h}oo^d o ee oo ^{h}oo^d o ee oo ^{h}oo^d o as in *Eve who would so.*

aw o^t er u^t aw o^t er u^t aw o^t er u^t as in *Talk of her son.*

Now practise the vowels in groups of eight.

1st group. Ah a^t a ai^r e^t i^t ee oo as in the words *Ah, as they fare every eve who.*

2nd group. Ah oo ^{h}oo^d o aw o^t er u^t as in the words *Ah, who would so talk of her son?*

Finally prolong all the vowels in one group —

Ah a^t a ai^r e^t i^t ee oo ^{h}oo^d o aw o^t er u^t as in the words *Ah, as they fare every eve, who would so talk of her son?*

Analyse the tongue consonants, quietly repeating them in a low voice. Observe that the jaw need not move in pronouncing these. *l*ah, *d*ah, *t*ah, *n*ah, *r*ah, *g*ah, *k*ah, *th*ah.

Analyse also the buzzes: — the *th* (in *th*em; *th*ose), the *v* (in wa*v*e, *v*ain), and the *z* (in *z*eal, has) and the *s* (in trea*s*ure, mea*s*ure).

Study also the double buzzes: — *o*f *th*em, tho*s*e wa*v*es, tho*s*e clo*th*es, he treasu*r*es *th*em.

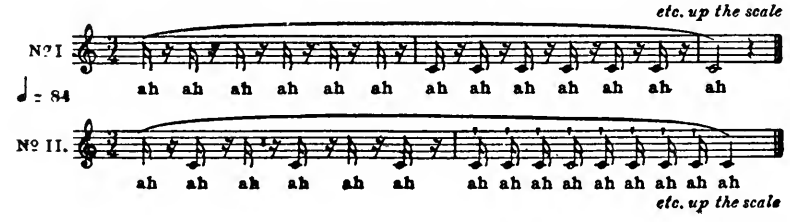
Study also the freedom of the lips in the remaining consonants, *b*ah, *p*ah, *m*ah, *ch*ah (in *ch*urch), *f*ah, *s*ah, *sh*ah, *th*ah (in *th*umb), and *j*ah (in *j*ar).

Lastly, endeavour to recognise the great principle that the habit of starting a note exactly on the pitch intended reveals a freedom of voice which produces unconscious pronunciation and expression.

The foregoing has suggested important exercises which should be considered as complementary to the body of this work. They will form a useful adjunct and will prove of great value to the English speaking student, who, as we have said before, is not prepared by his language for *sustained utterance of full and natural tone.* Thus, on page 47, he is recommended to study starts on all the vowel sounds, — in reality variations of Exercise 2 (see page 60). On page 48 is an example for acquiring facility of tone-production through rapid changes of note and vowel. Page 50 contains an exercise extending this study. On page 51 variations of Exercise 1 are suggested, for the tongue consonants and for the buzzes. On pages 52 and 53 are variations of other exercises contained in the book.

PRELIMINARY EXERCISES TO THE STARTS

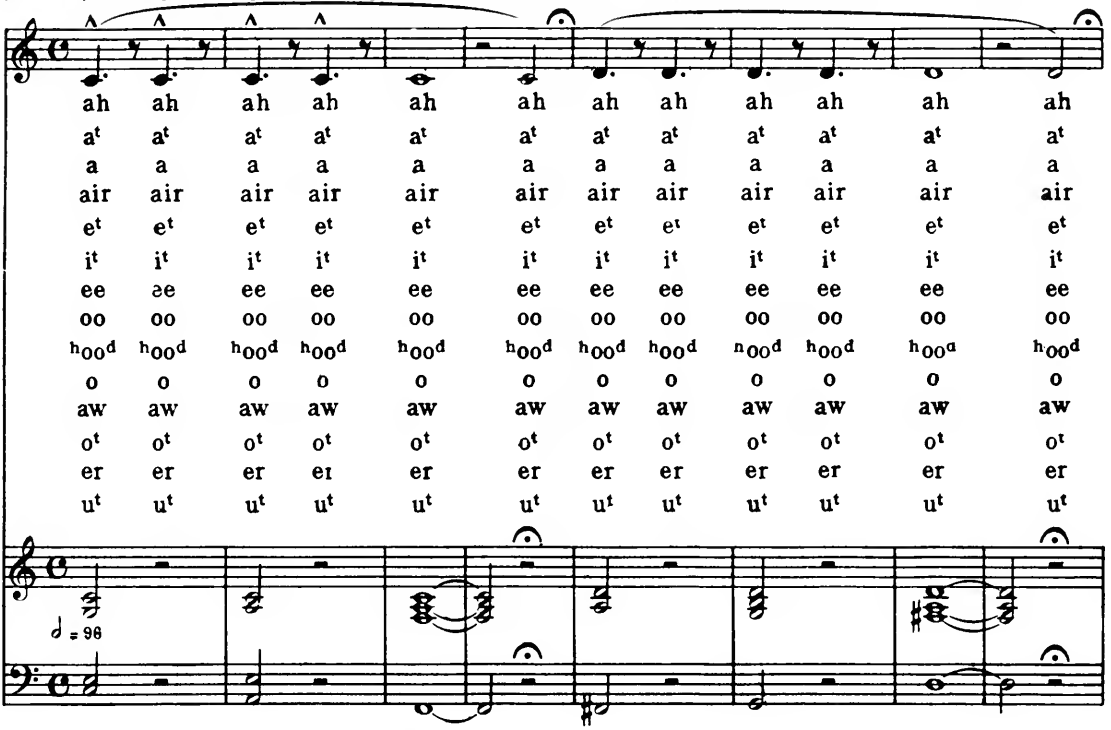
The stems without notes to be whispered only, the notes to be sung.



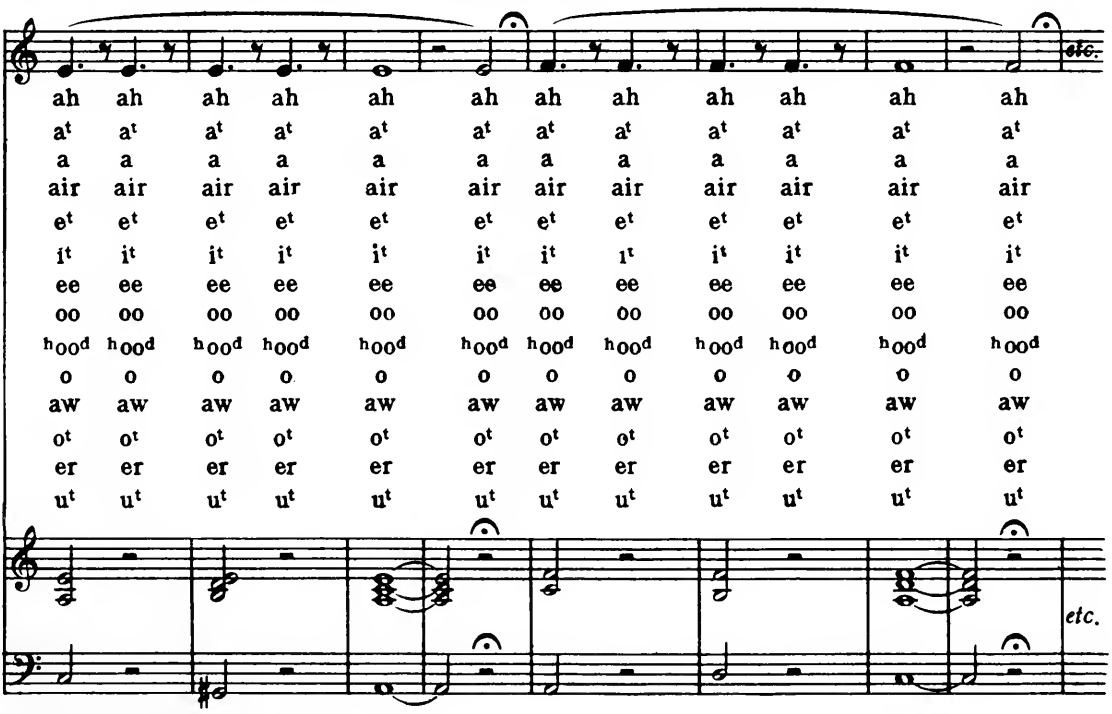
STARTS ON ALL THE VOWEL SOUNDS

For the harmony of the rest of the scale turn to exercise № 2, "Starting the Vowel" page 60.

Make a study of all the vowel sounds. *Do not breathe between the starts; commence every note in fulness, exactly on the pitch, with purity of vowel, and without fixing face or eyes.*

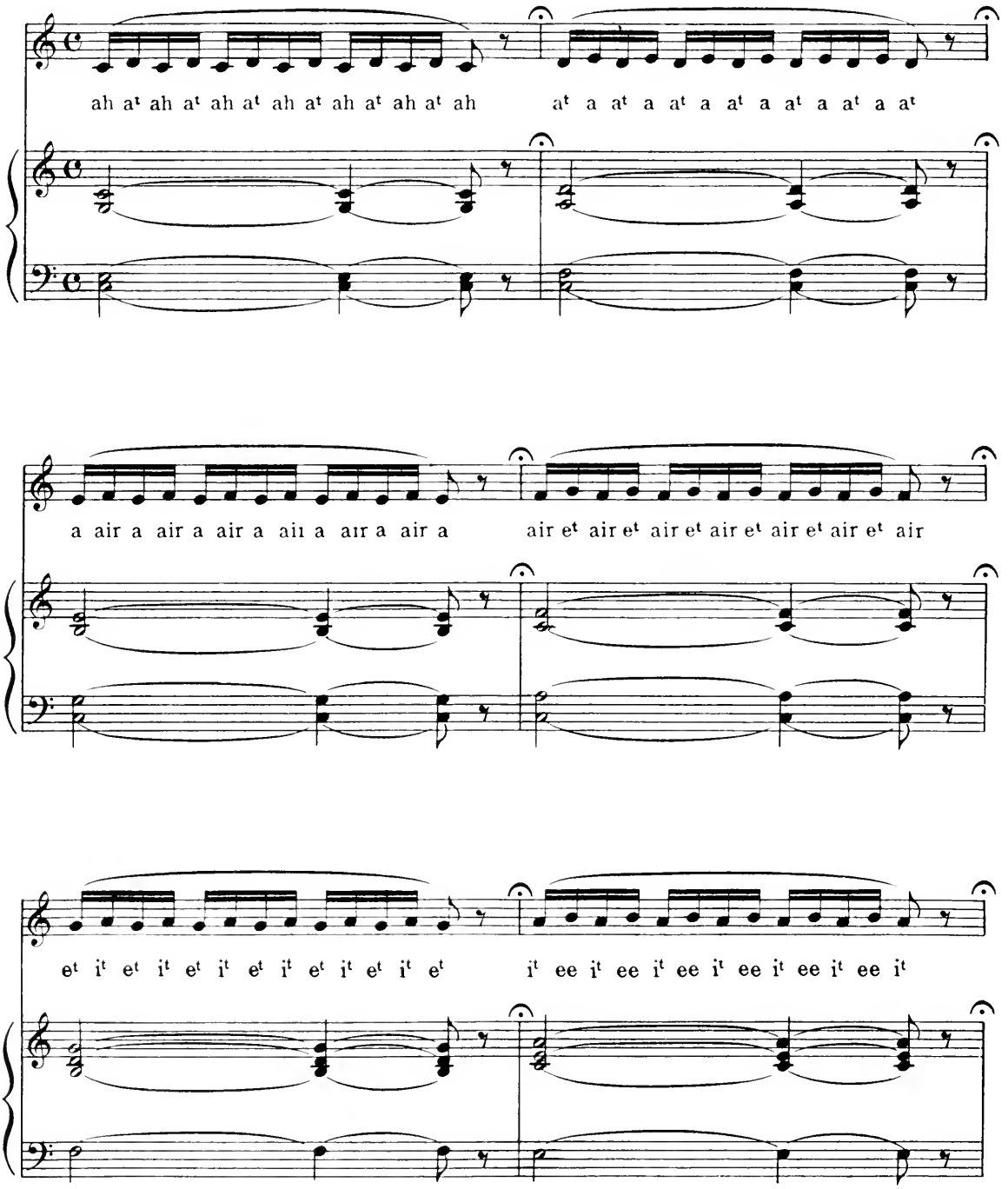


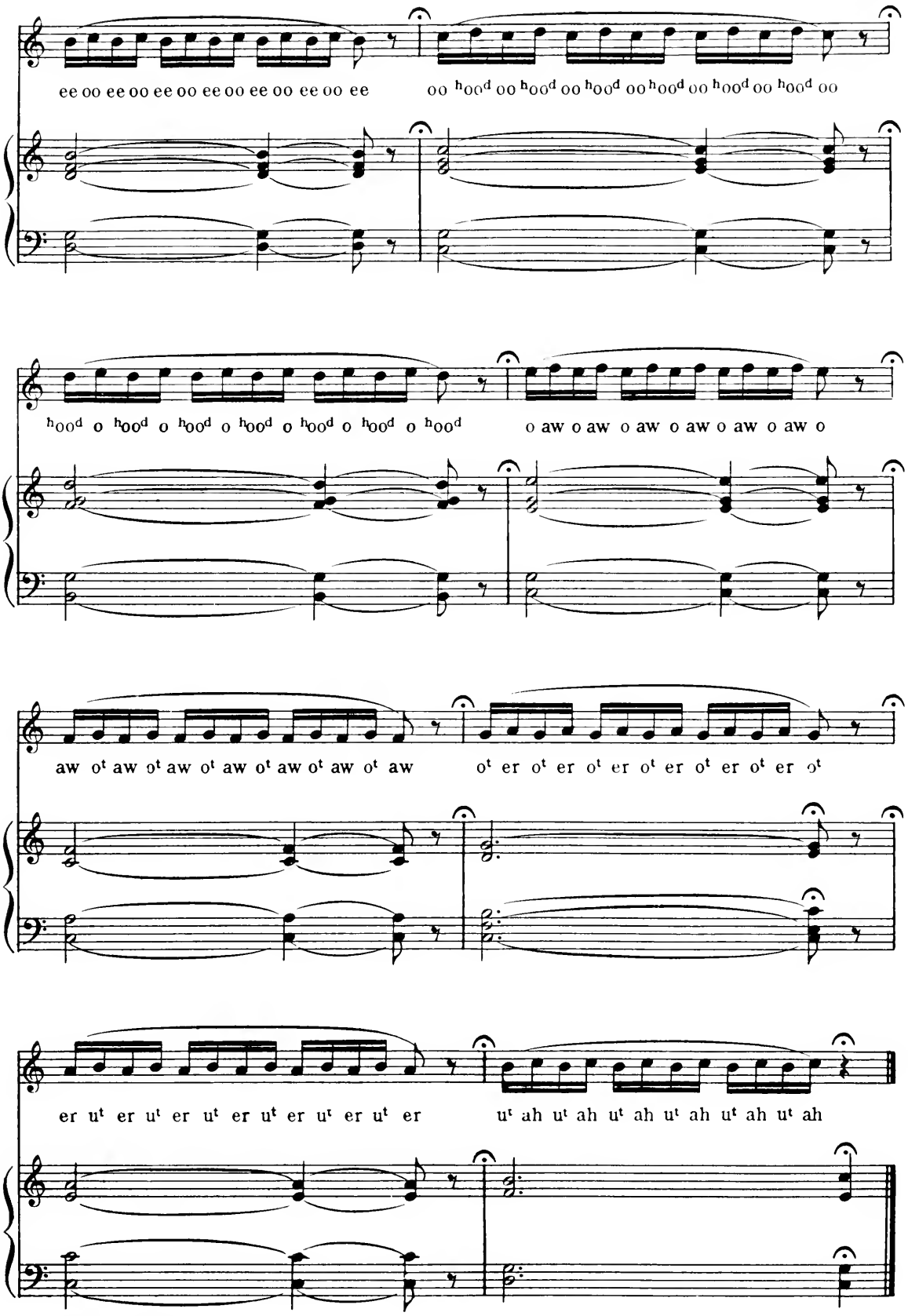
Remember, wrongly produced notes set up an after-cough.



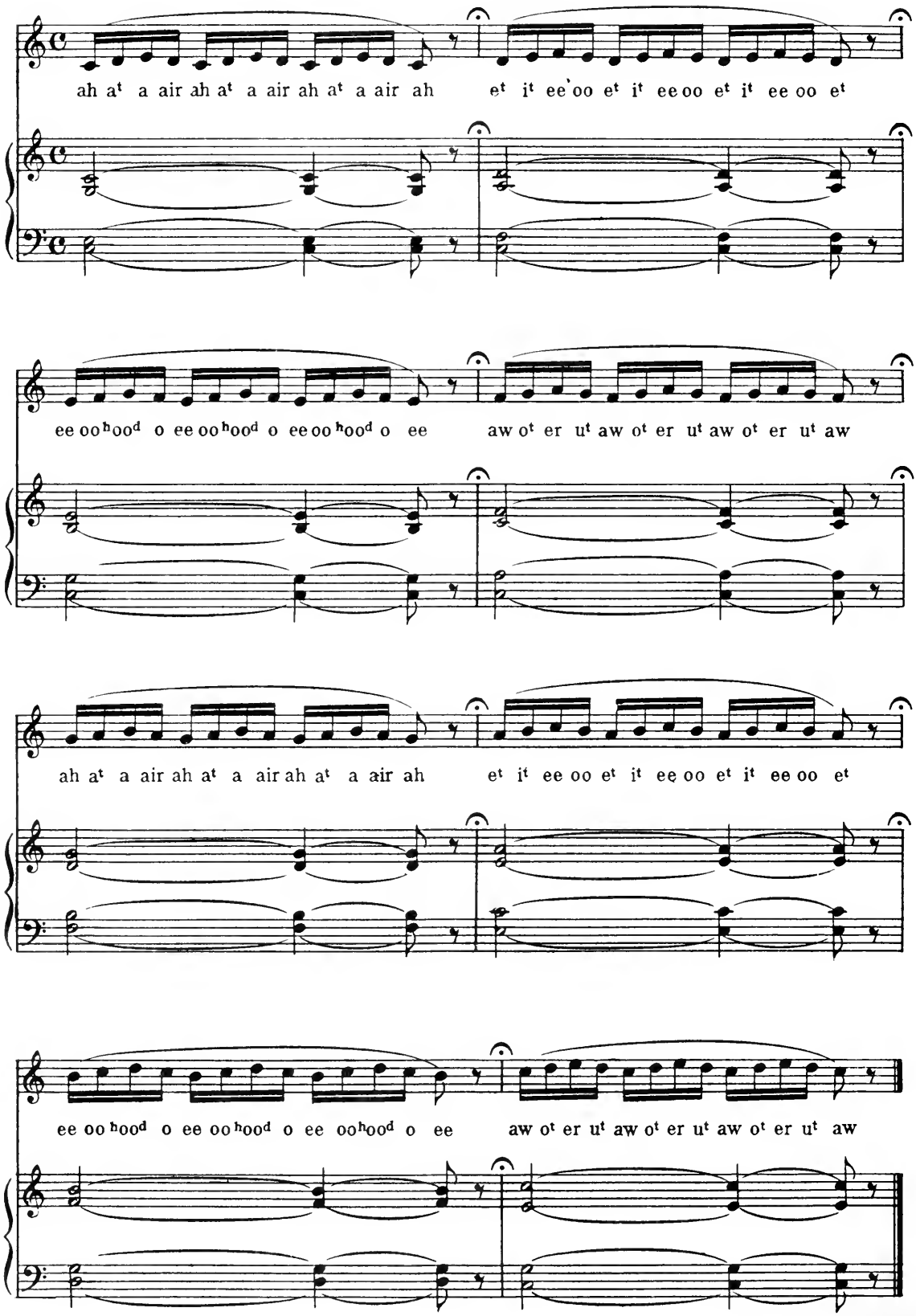
FOR ACQUIRING FACILITY OF PRONUNCIATION

Preliminary exercise for acquiring facility of pronunciation through rapid change of note. Begin slowly and increase the pace as facility is acquired. *(The jaw must not move.)*




ee oo ee oo ee oo ee oo ee oo ee oo ee
oo h00d oo h00d oo h00d oo h00d oo h00d oo h00d oo
h00d o h00d o h00d o h00d o h00d o h00d o h00d
o aw o aw o aw o aw o aw o aw o
aw ot aw ot aw ot aw ot aw ot aw ot aw
ot er ot er ot er ot er ot er ot er ot
er ut er ut er ut er ut er ut er ut er
ut ah ut ah ut ah ut ah ut ah ut ah

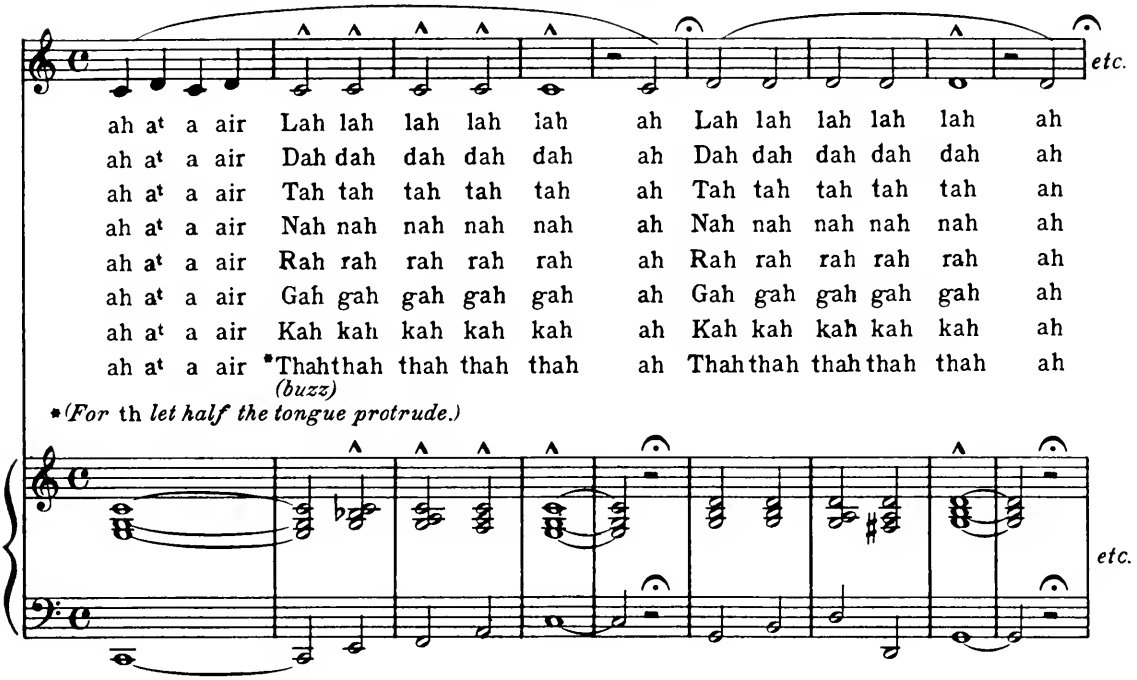
VOWELS IN GROUPS OF FOUR



VARIANTS ON THE EXERCISES

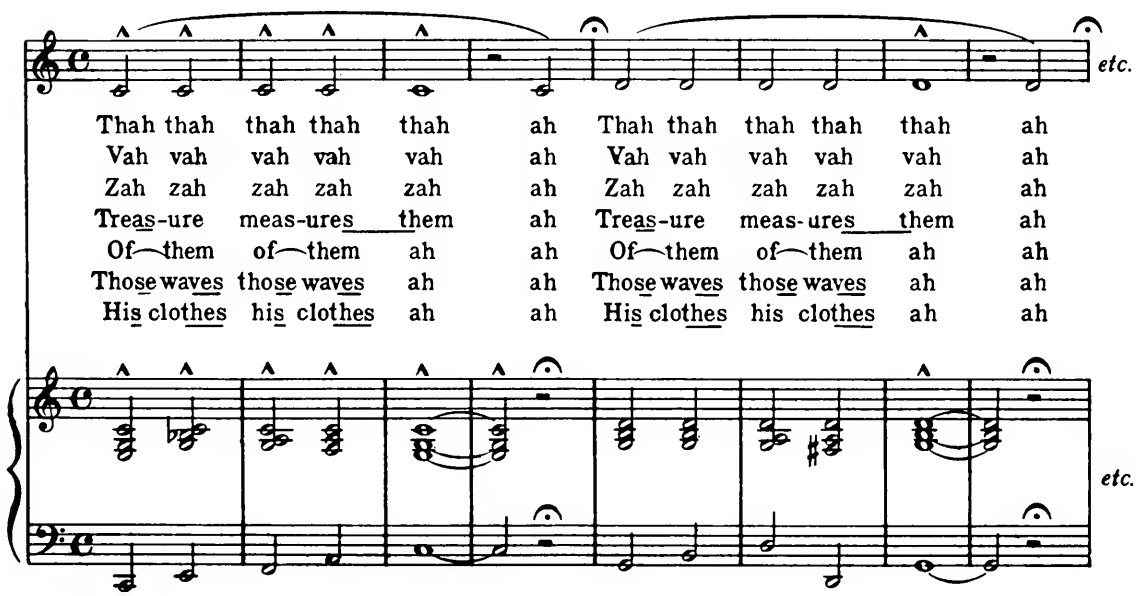
When the student finds he has not acquired the freedom necessary to the natural production of consonants, let him begin with vowels.

Exercise 1, page 58 may be varied by practising all the tongue consonants as follows: —
(The jaw must not move with these tongue consonants.)



*(For th *let half the tongue protrude.)*

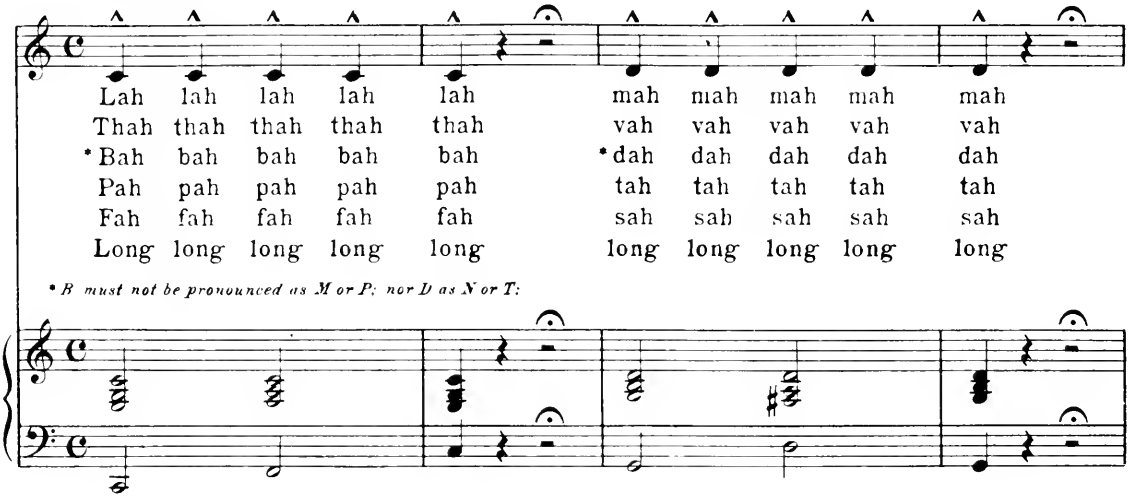
Later on practise the buzzes: Th as in them. V as in vain. Z as in zeal and has. S and Z as in measure and seizure. Also the double buzzes.



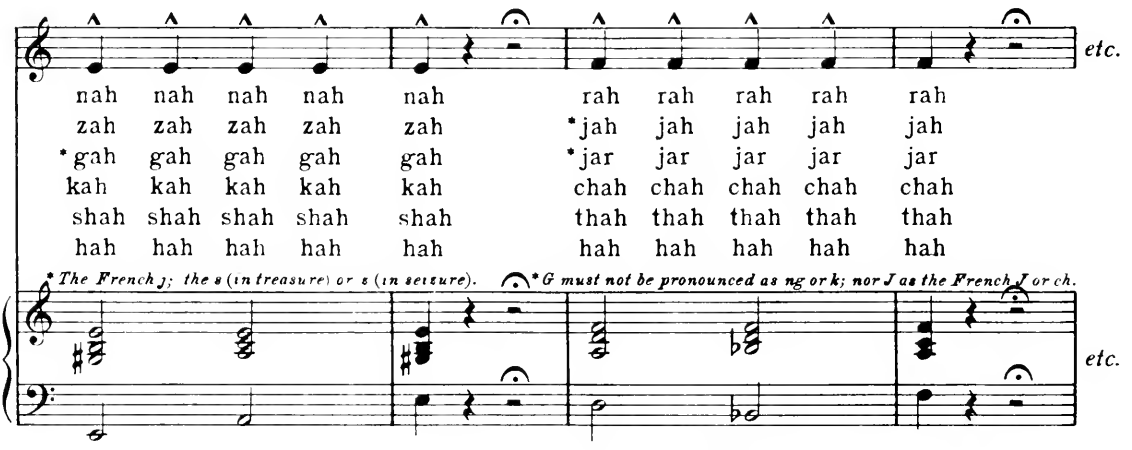
ALL THE CONSONANTS ARRANGED IN GROUPS

There are four powerful consonants L, M, N and R: four buzzes Th, V, Z and the French J (in treasure); four muffled or smothered sounds B, D, G (in gun) and J (in John); four explosives P, T, K and Ch (in Charles); four hisses F, S, Sh and Th (in thumb); the powerful final consonant ng (in singing) and the aspirate H.

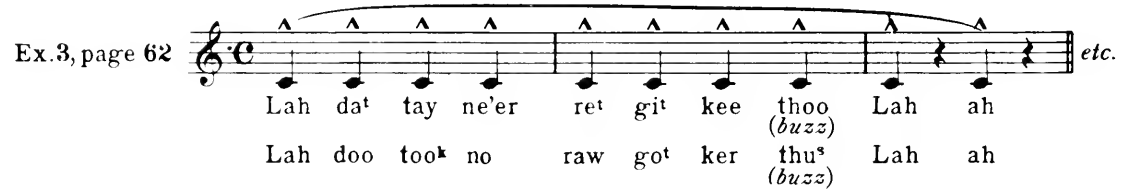
Exercise I, page 58 may now be varied as follows:- *(Start every sound exactly on the pitch without fixing the face or eyes.)*

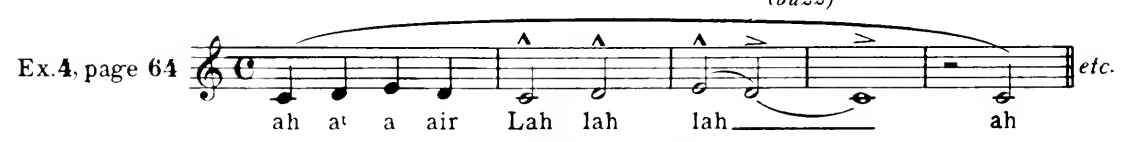


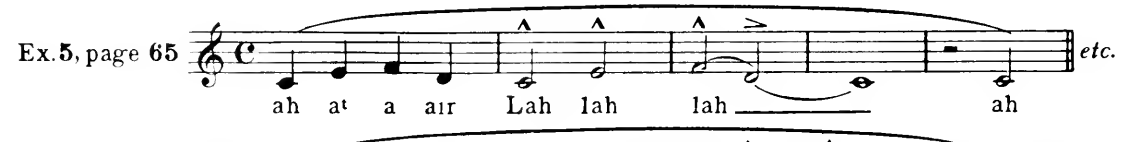
**B must not be pronounced as M or P; nor D as N or T.*

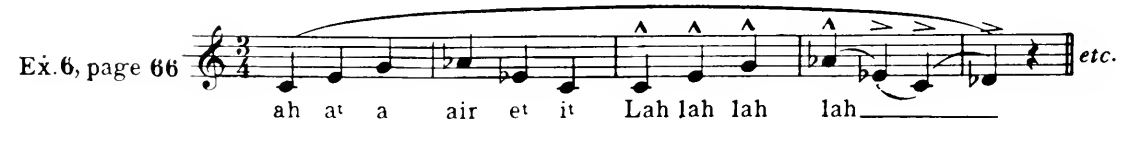


**The French j; the s (in treasure) or z (in seizure). *G must not be pronounced as ng or k; nor J as the French J or ch.*

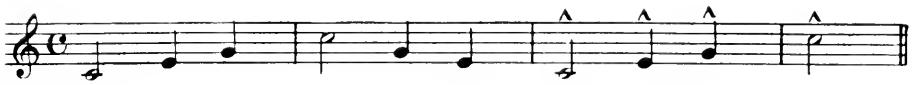




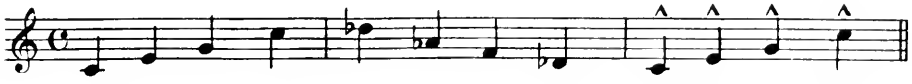




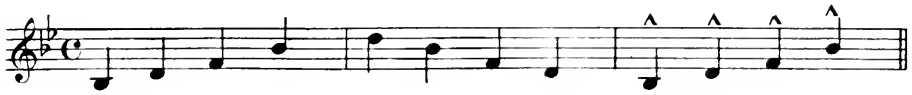
Ex. 7, page 68



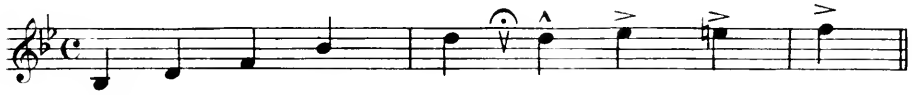
Ex. 8, page 69



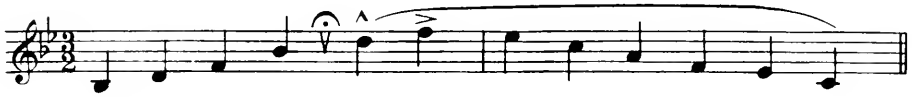
Ex. 9, page 70



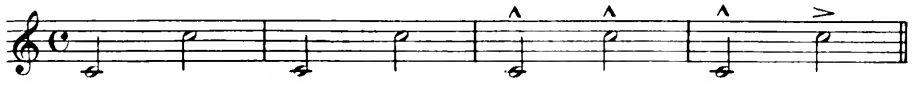
Ex. 10, page 70



Ex. 11, page 71



Ex. 12, page 72



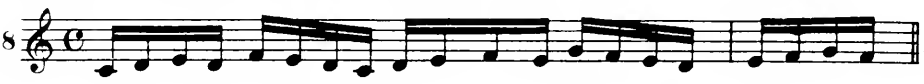
Ex. 6, page 83

Ex. 7, page 86

Nos 8, 9, 10, pages 88, 90, 92, in a similar manner.

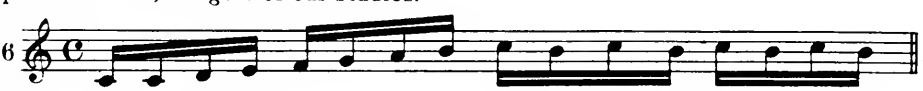
Let the exercises on pages 128–135 be phrased with a vowel to each note, thus:-

No 1, page 128



Let the exercises on page 136 be varied in a similar manner until they can be sung in unconscious ease on the typical vowel *ah,* the *goal* of our studies.

No 3, page 136



Lastly, let the *Vocalises* be varied by singing every note to a different vowel, at the discretion of the master. Before attempting the consonants in a song or aria make sure of a free production by first singing only the vowels of the words before the words themselves.

RECAPITULATION IN THE FORM OF RULES TO BE STRICTLY OBSERVED DURING PRACTICE.

RULE I. Prepare the breath in the manner indicated on page 16, first quivering, then taking a full breath, so that great expansion is felt at the soft place beneath the breast-bone, at the sides of the body, and especially about the shoulder-blades. Such a respiration is noiseless and imperceptible.

RULE II. Do not venture to sing without aspirating the word about to be sung, as though *warming* some object; now is experienced the sensation of freedom of the throat, tongue, and jaw which should accompany all singing.

RULE III. Proceed to start the note exactly on the pitch intended, "in the very centre of the sound," as it were. *By perseverance in this unerring tuning, we shall attain gradually an unconscious employment of the mechanism natural to each note.* The throat space behind the tongue will feel wide open, the note will sound rich and full, — we have "placed" the voice. The tone will seem to be "floating on the breath," the breath controlled as though warming the voice, and *the freedom of the throat, tongue, and jaw will be the same as when we were only aspirating.*

There will be no hesitation or stammering such as *l-ah* instead of *lah*, or *oo-one* instead of *one*; the vowel will be pure and rich and the expression of the voice natural. Remember, changes of note or of word are apt to distract our attention from the "unconscious mechanism of the throat" and thereby the balance of the breath-control, prepared according to Rule II, is upset. A rigidly held note is often emitted with a clicking sound and is accompanied by a *puff* of breath, by a shock, or, when the note is *very* rigidly produced, by almost a *cough;* whereas, a rightly produced note speaks fully when we only breathe on it, — when we *warm* it, as it were. *Notes wrongly sung cause an after-cough.*

RULE IV. Finish singing the last note of each exercise with the throat open, and with sufficient breath to be able, after a slight pause, to repeat in the same breath the last note, or to add a turn, or a trill. By prolonging the pause for a few seconds before singing the final test-phrase, the student will ascertain if he is holding up his ribs with the muscles near the shoulder-blades. He thus tests his breath control, while his throat is in its natural open state. The extra note or passage should be sung with steady breath and with fulness of tone, as shown by the richness of the vowel.

RULE V. If necessary, curtail, or sing more quickly, any of the exercises, until they adapt themselves to the breath length of the student, *who should accustom himself to practise without accompaniment of any kind, only touching occasionally a note of the pianoforte.*

RULE VI. The *chest* register reveals itself by a sensation of vibration in the chest; the *medium* register, by a sensation of vibration of the air in the mouth against the upper teeth; the *head* register seems to resound toward the back of the head.

Freedom about the corners of the raised upper lip should accompany the singing of the higher notes of the medium register, and all the notes of the head register. The voice should convey the expression of a smile.

The old masters enjoined the use of a mirror for detecting any rigidity of the features.

RULE VII. Every ascending note in the different registers demands an increase in the breath pressure, yet, in accordance with the table between pages 40 and 41, the sonority or volume of the note when produced with the throat open should not demand more breath than the student can rightly control.

Although, later on, the student will sing the most powerful sounds of which his voice is capable, even *these* should be produced by a breath pressure over which he has perfect control. Failure in observing this rule brings about the "tremolo."

RULE VIII. In all the exercises let the vowel sounds be sustained as naturally as prolonged talking.

The tones when rightly produced will be neither throaty, nasal, frontal, nor colourless, and the individual expression of each singer will be revealed in the quality of the notes.

The first six exercises (pages 58–68) are to be practised:

By Sopranos, from C below to D (fourth line), and gradually, as freedom is acquired, up to F.

By Mezzo-Soprano-Contraltos, from low B♭ to C (third space), and later to E.

By Contraltos, from low A to B (third line), and later to D.

By Tenors, from D to E♭, and later to F.

By Baritones, from C to C, and later to D.

By Basses, from A to A, and later to C.

The subsequent exercises should be transposed:—

By Mezzo-Soprano-Contraltos, into B♭ or A.

By Contraltos, into A♭ or G.

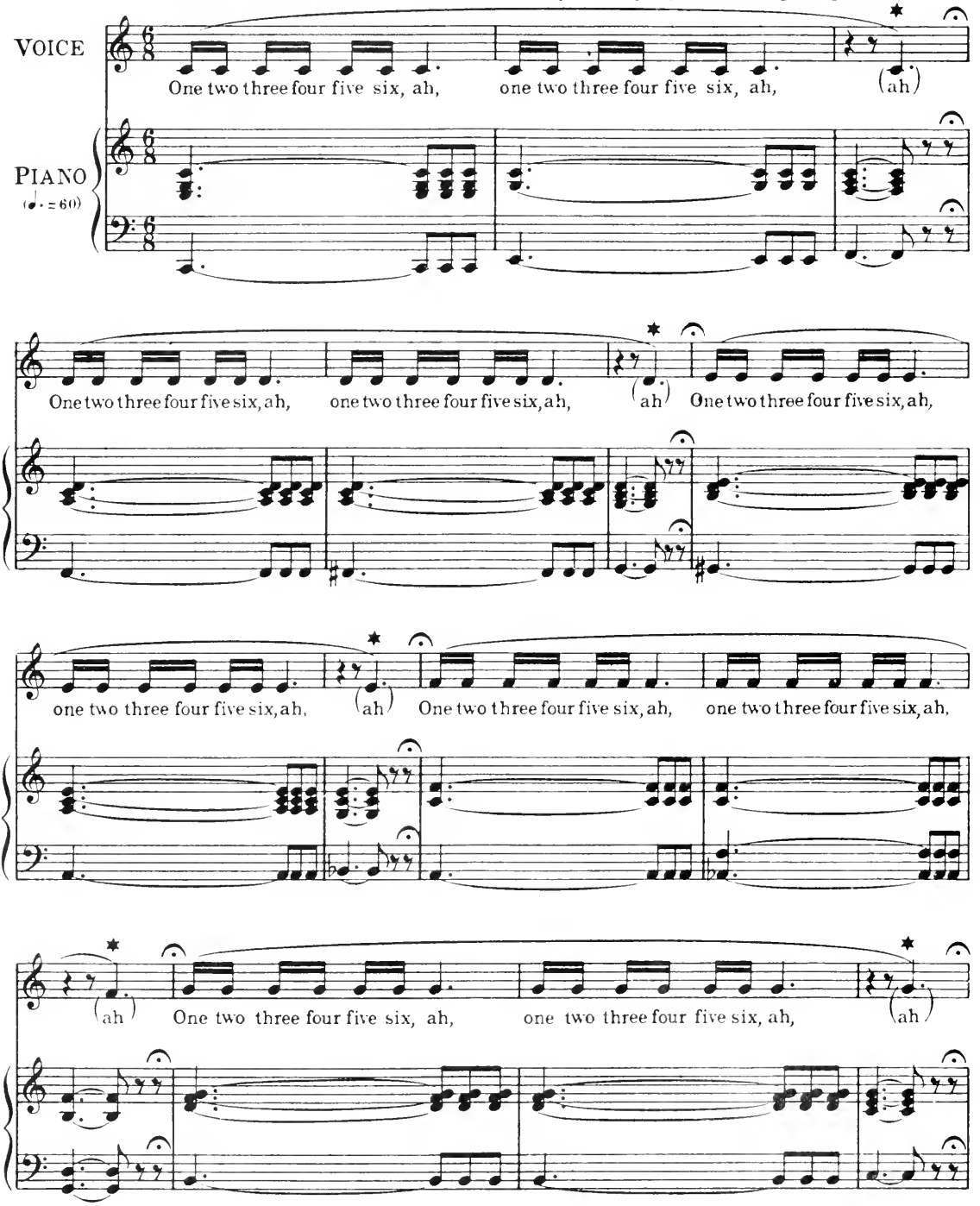
By Baritones, into B♭ or A.

By Basses, into G or F.

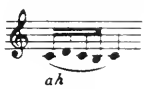
PRELIMINARY EXERCISE

For placing the voice with unerring tuning together with a natural and rapid utterance of words. The first word consists of *hoo^d*, *u^t*, *n*, "one" (see page **166**) let the sounds *hoo^d* and *u^t* be tuned in the centre of the note.

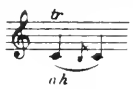
(Carefully prepare and test the breath control before singing and during the pauses.)



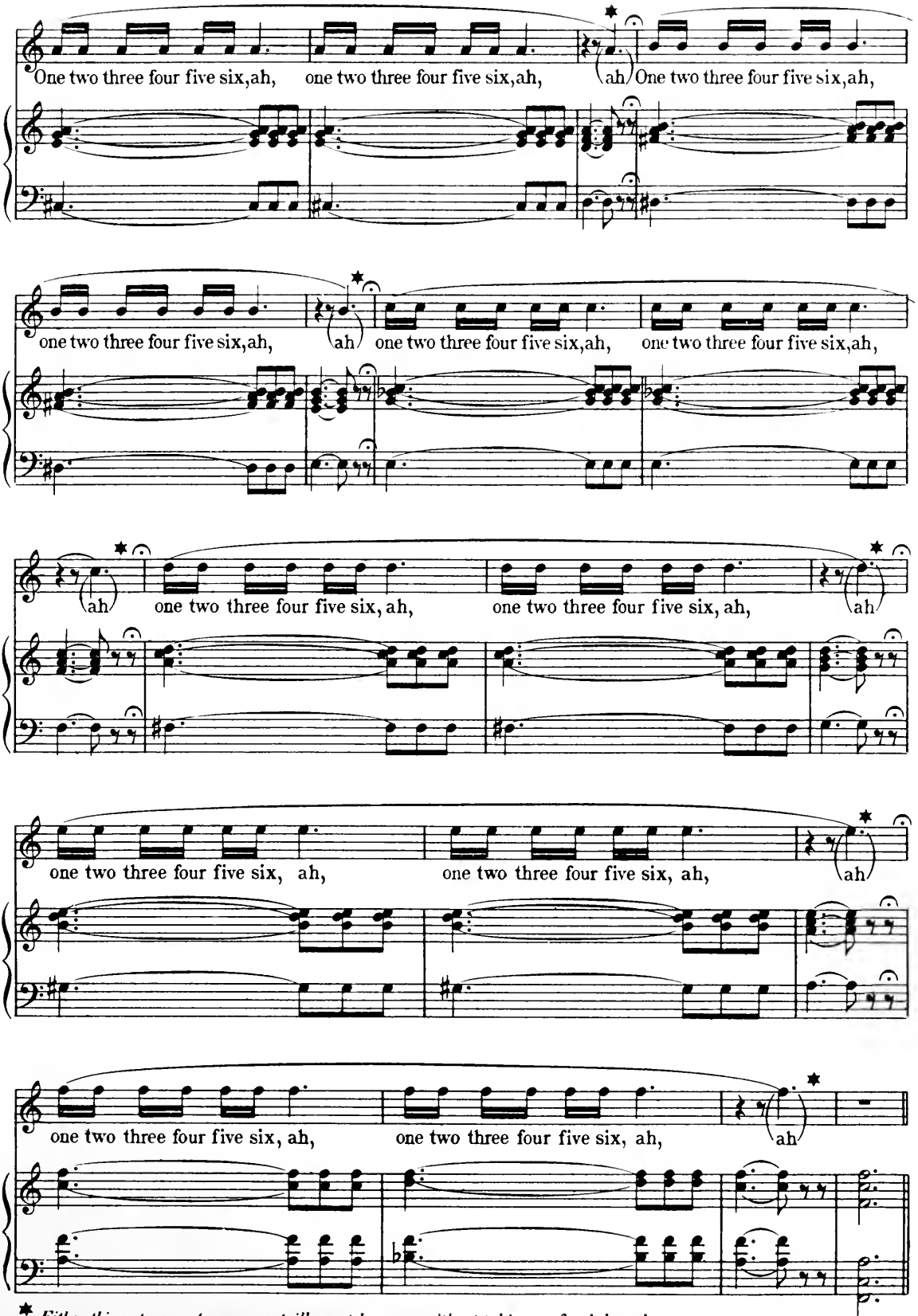
★ An extra note to be sung in the same breath in order to test how much command over the breath the student possesses *after the phrase is finished.* In a later period of study he should substitute a turn



or a trill



after each phrase.



* *Either this note, or a turn, or a trill, must be sung without taking a fresh breath.*

EXERCISES

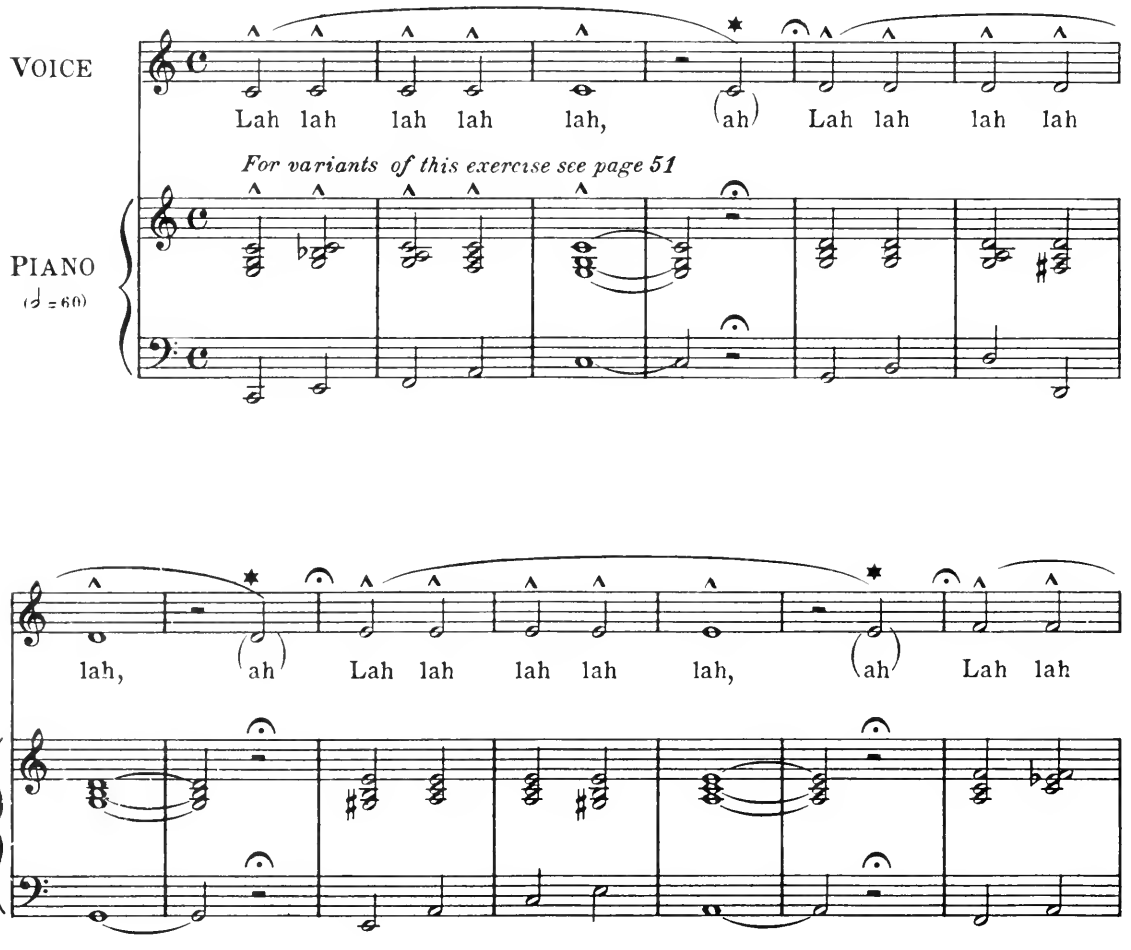
ON THE REITERATED *LAH*

№ 1

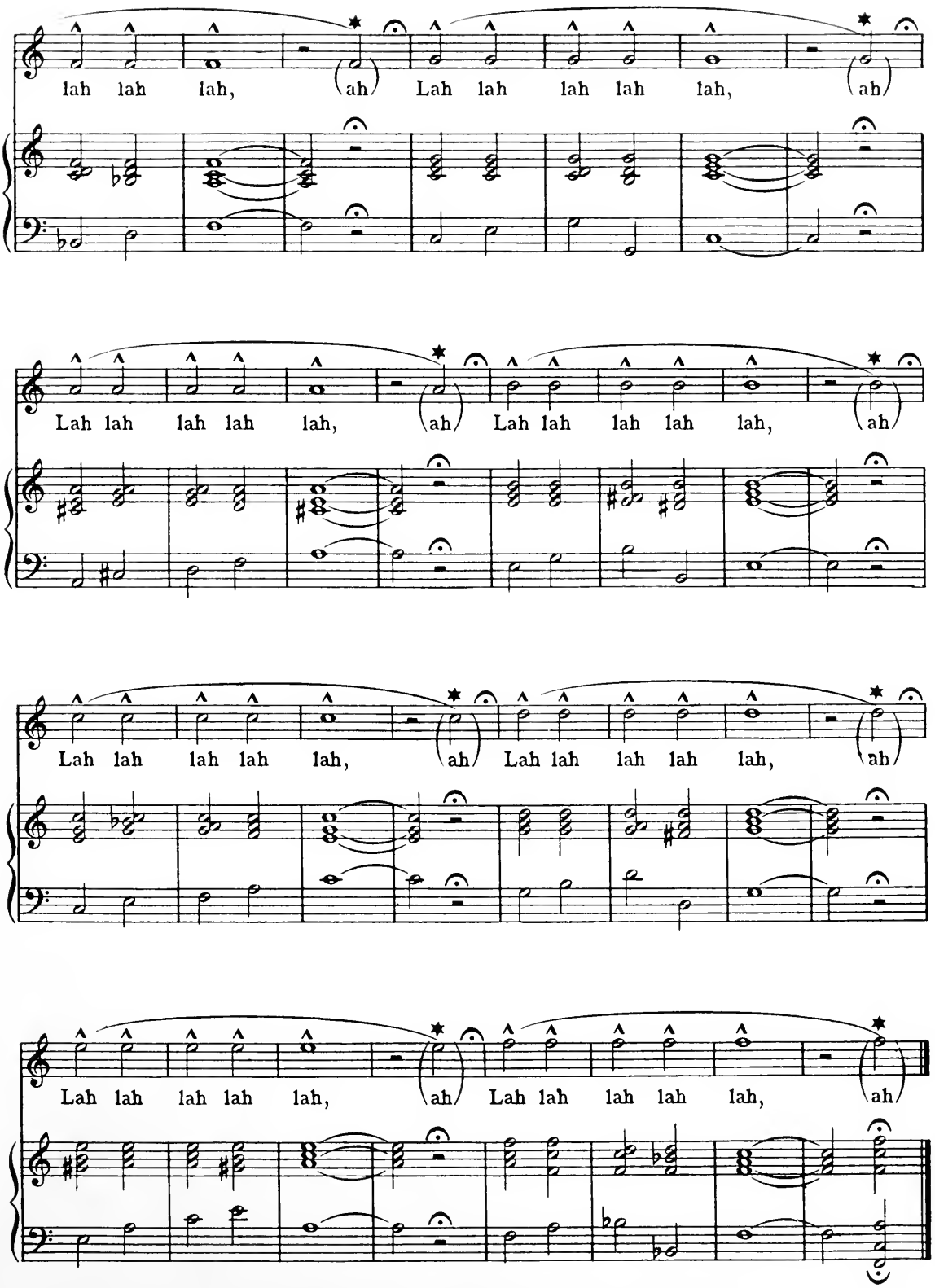
RULE IX. Let the sound of the first *l* be heard in the very centre of the tune and the following *ls* will then be sung with similar freedom. *The jaw must not move,* but must repose in unconscious ease

When necessary, place the thumb breadth-ways between the teeth in order to discover whether the jaw moves. Mastery over the *l* renders comparatively easy the pronunciation of the other tongue consonants *d, t, n, r, g(hard), k* and *th* to be practised also later on, see page **51**. Let there be no cessation of sound between the notes. The sign ∧ indicates a frank and fearless start *in the centre of the pitch.*

(Carefully prepare and test the breath control before singing and during the pauses.



* *Either this note, or a turn, or a trill, must be sung without taking a fresh breath.*



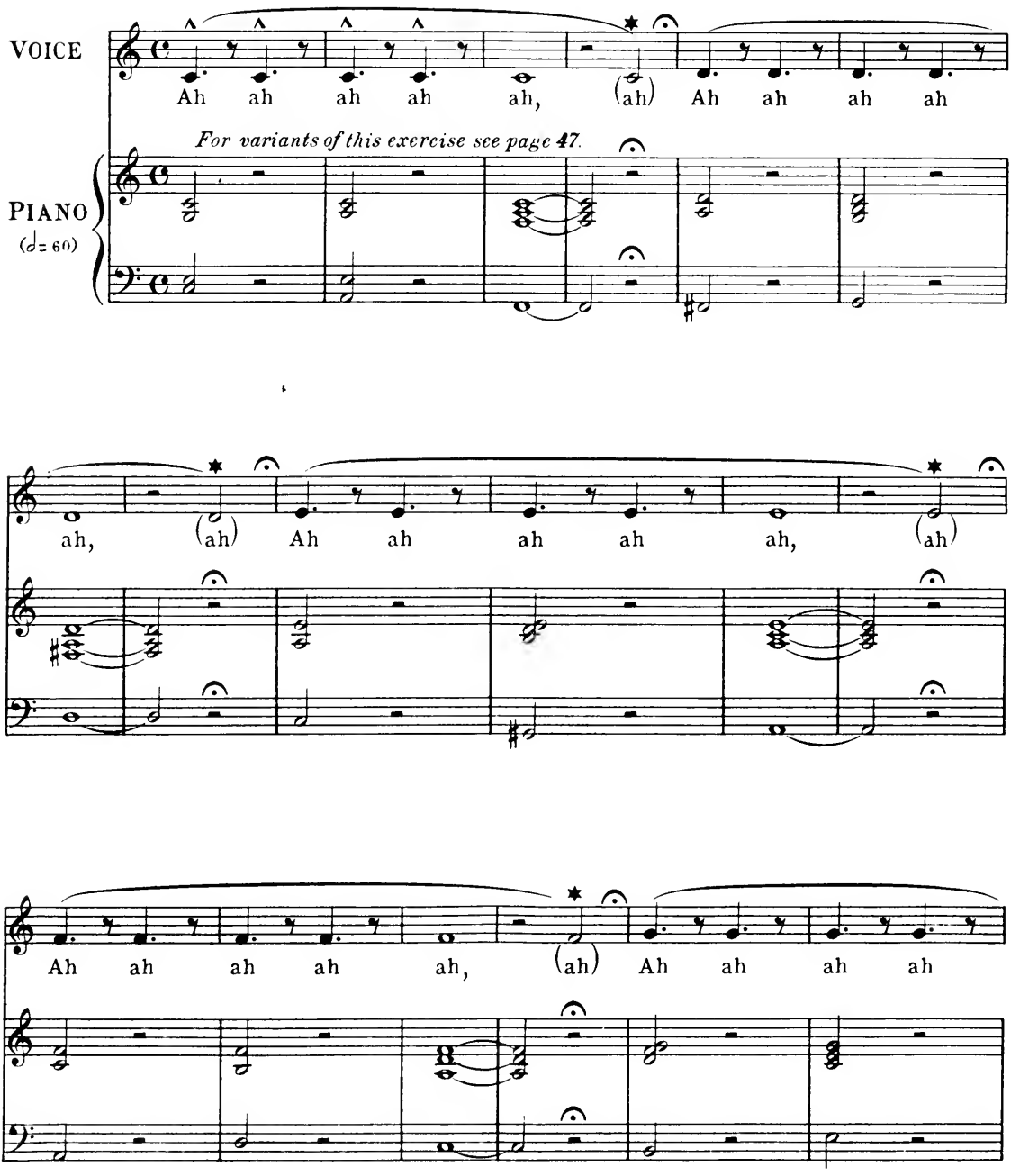
* *Either this note, or a turn, or a trill, must be sung without taking a fresh breath.*

ON STARTING THE VOWEL

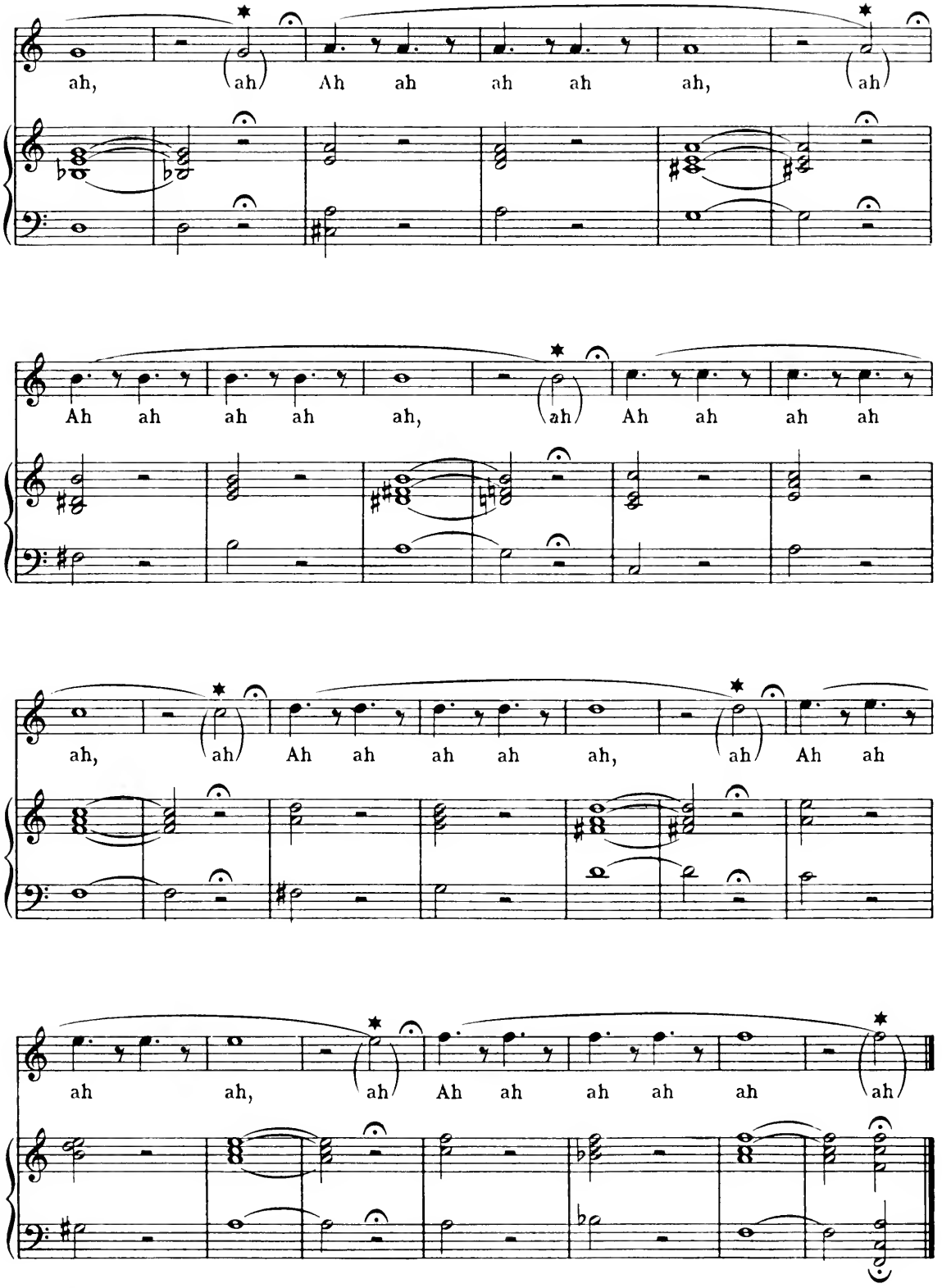
№ 2

RULE X. Let the student start the vowel exactly on the pitch and endeavour to surpass his previous efforts towards singing with looseness of the throat, tongue and jaw. As the throat is now wide open, the act of stopping these detached notes will compel him to control his breath rightly.

(Carefully prepare and test the breath control before singing and during the pauses.



* *Either this note, or a turn, or a trill, must be sung without taking a fresh breath.*



* *Either this note, or a turn, or a trill, must be sung without taking a fresh breath.*

ON FOUR DIFFICULT VOWELS

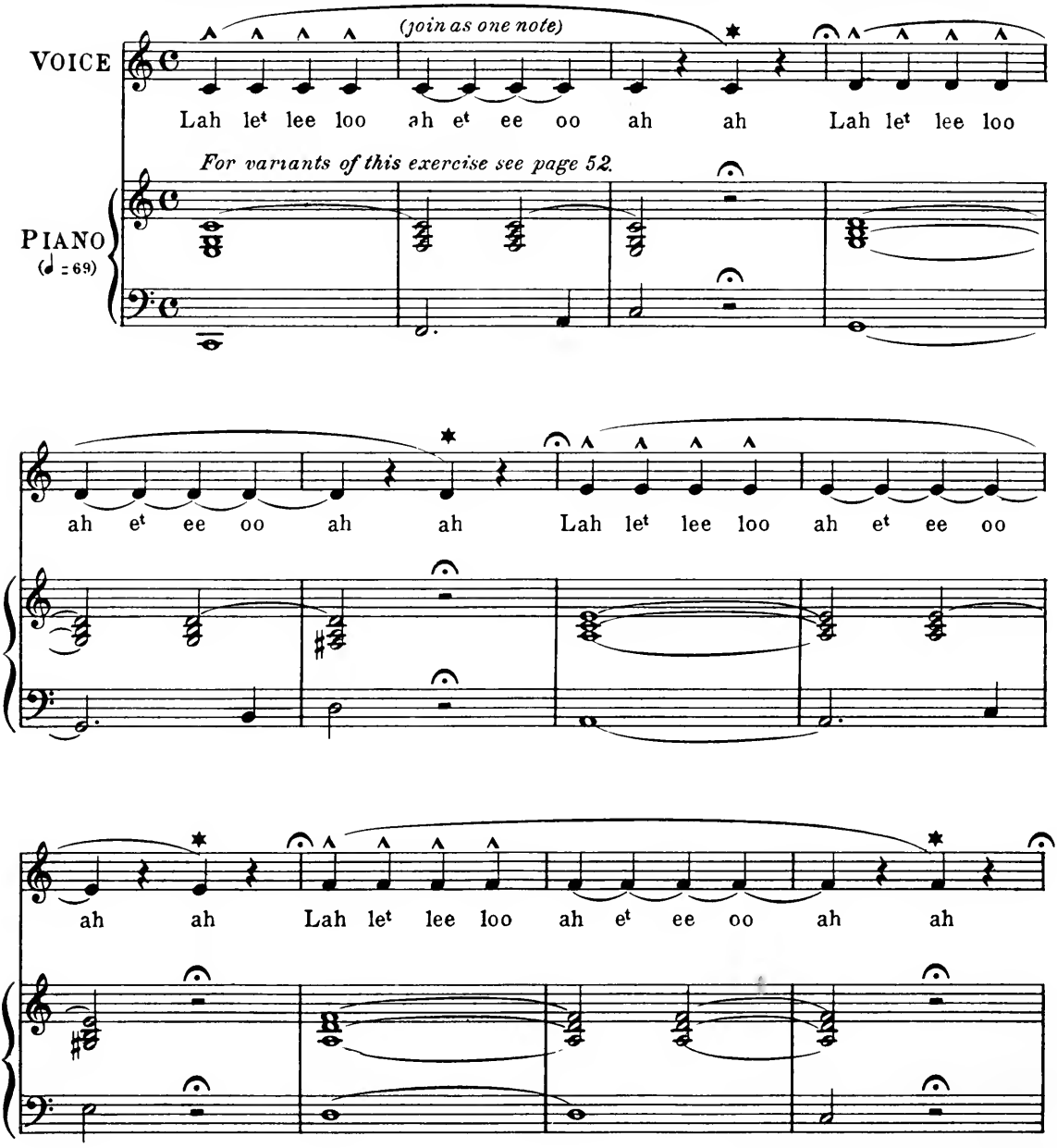
No 3

Lah, le^{t}, lee, loo, (the small ^{t} in *le^{t}* is *not* to be pronounced.)

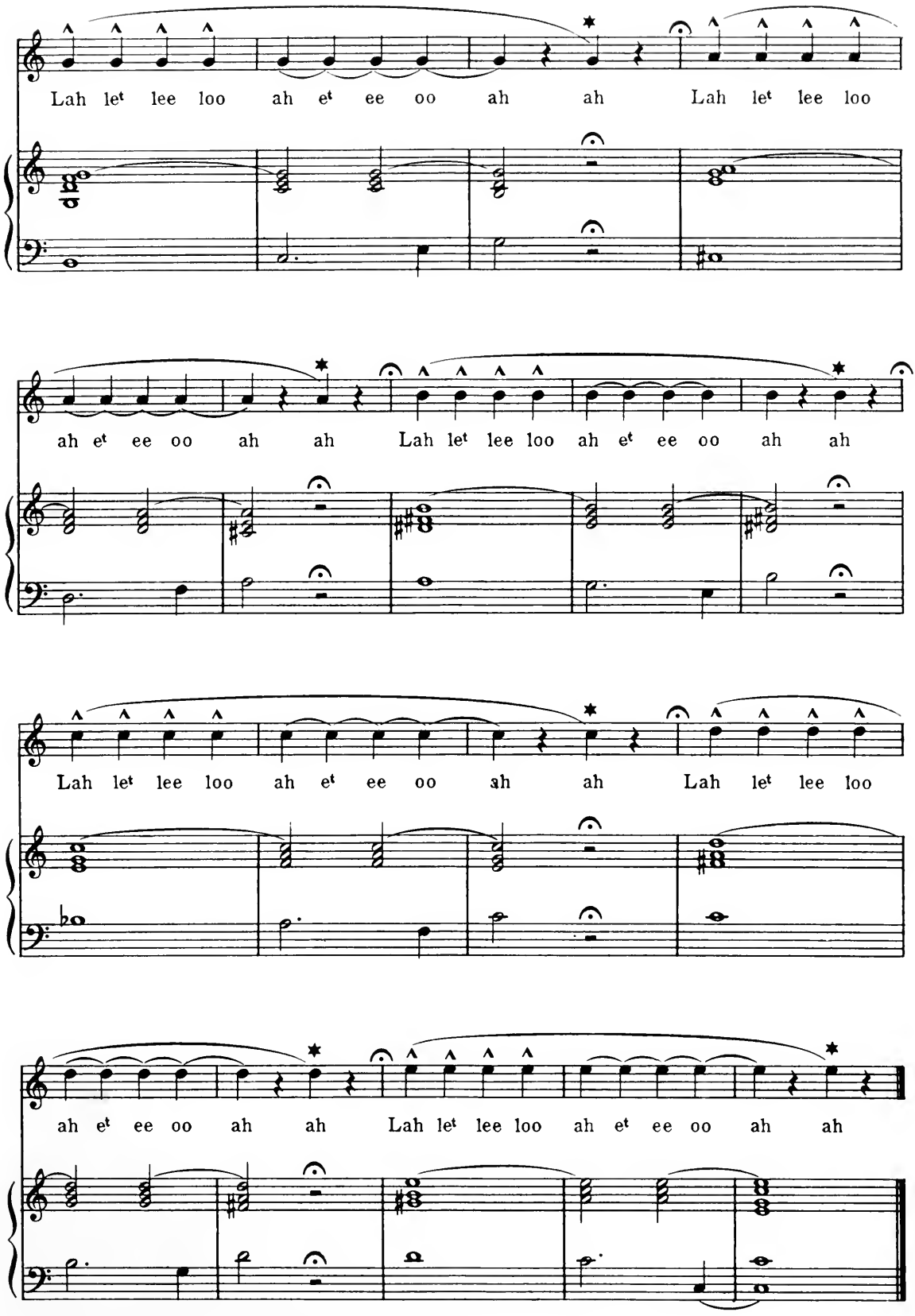
RULE XI. Although the tongue must be *raised in the centre* for the pronunciation of *le^{t}* (as in *let)* and still more so for *lee,* with the mouth open a thumb breadth, the jaw should not move.

Remember the preliminary preparation and test of the breath before singing and also the free tongue movement for the *l*. Mastery over these four vowels gives the key to the execution of the others. Start in the centre of the pitch; let there be no cessation of sound between the notes.

(Carefully prepare and test the breath control before singing and during the pauses.)



✱ *Either this note or a turn, or a trill, must be sung without taking a fresh breath.*

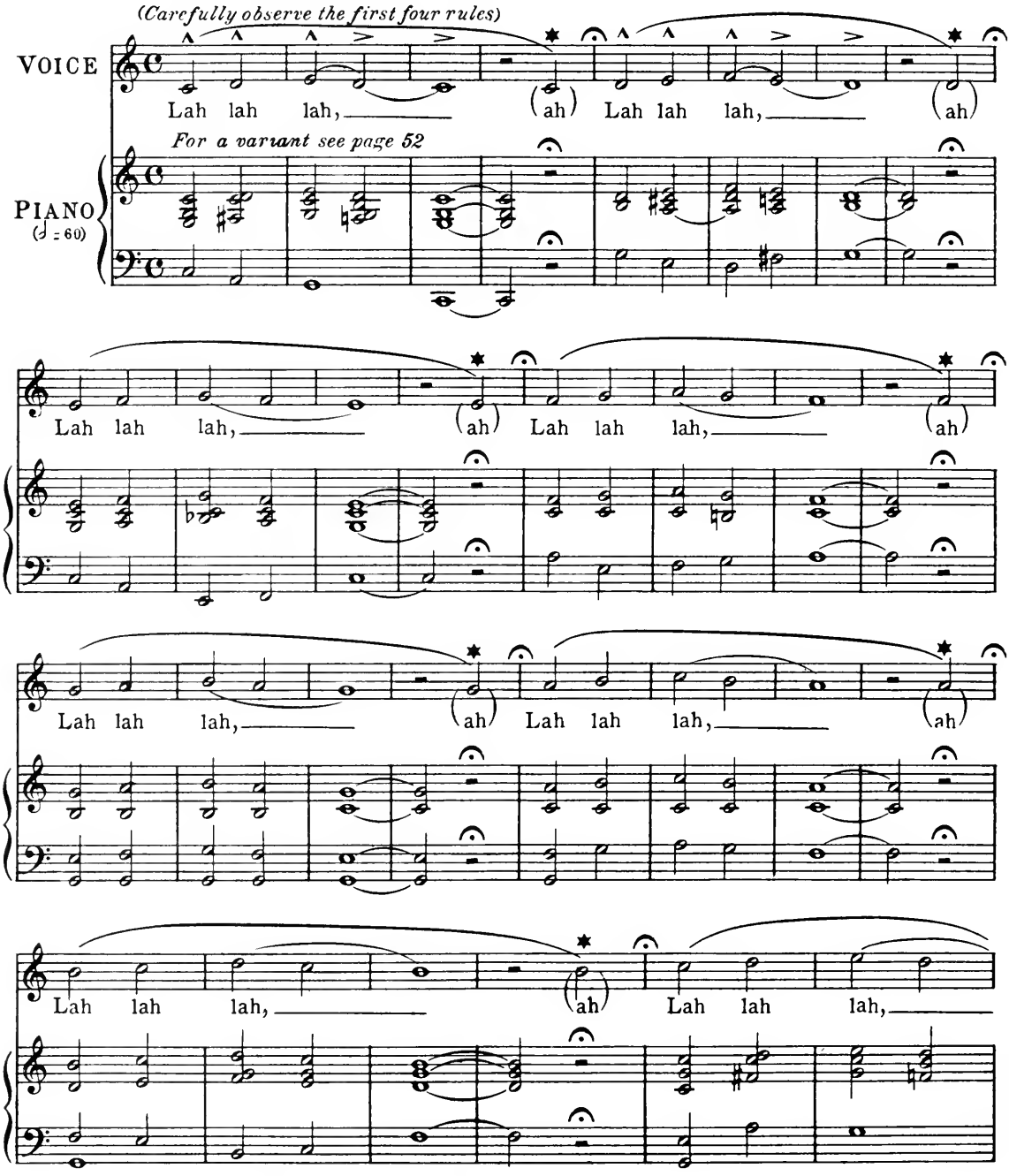


✱ *Either this note, or a turn, or a trill, must be sung without taking a fresh breath.*

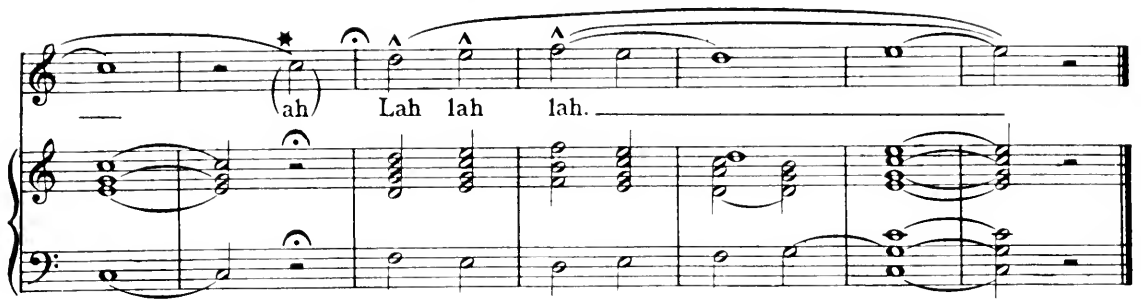
ON INTERVALS AND THE CULTIVATION OF THE LEGATO STYLE

№ 4 Rule XII

The act of joining the notes in the legato style might be compared with that of passing the hand over the rounded forms of billiard balls which touch one another. By rightly placing the voice, all the notes on the same vowel, whatever are the registers, join unconsciously *of themselves* without slipping and without slurring, and the signs > and ⌒ are intended to indicate this free movement yet perfect joining of the notes. (Remember the jaw must not move in these exercises, and there must be no cessation of sound between the *lahs.)*



✱ *Either this note, or a turn, or a trill, must be sung without taking a fresh breath.*

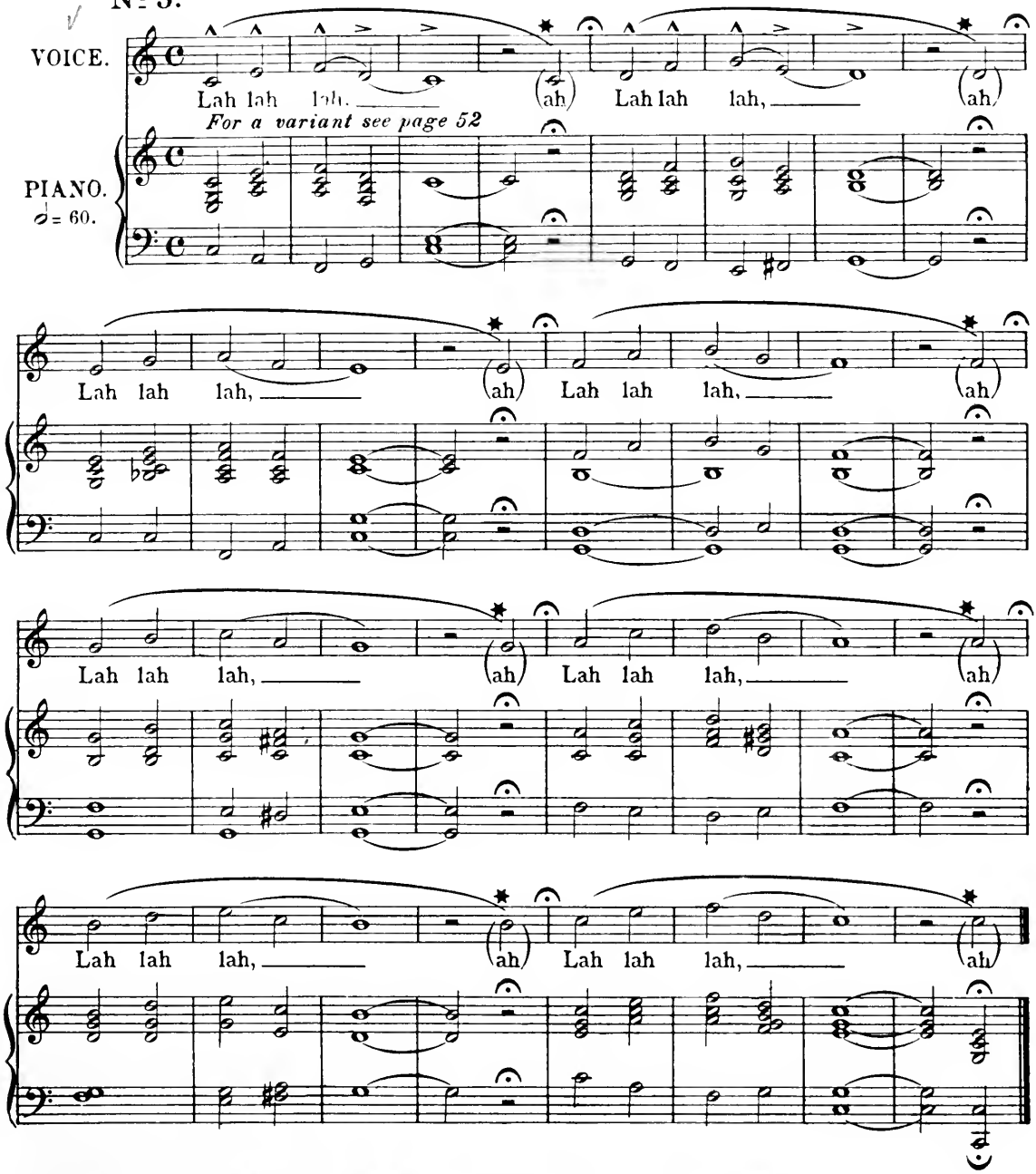


Nº 5.

VOICE.

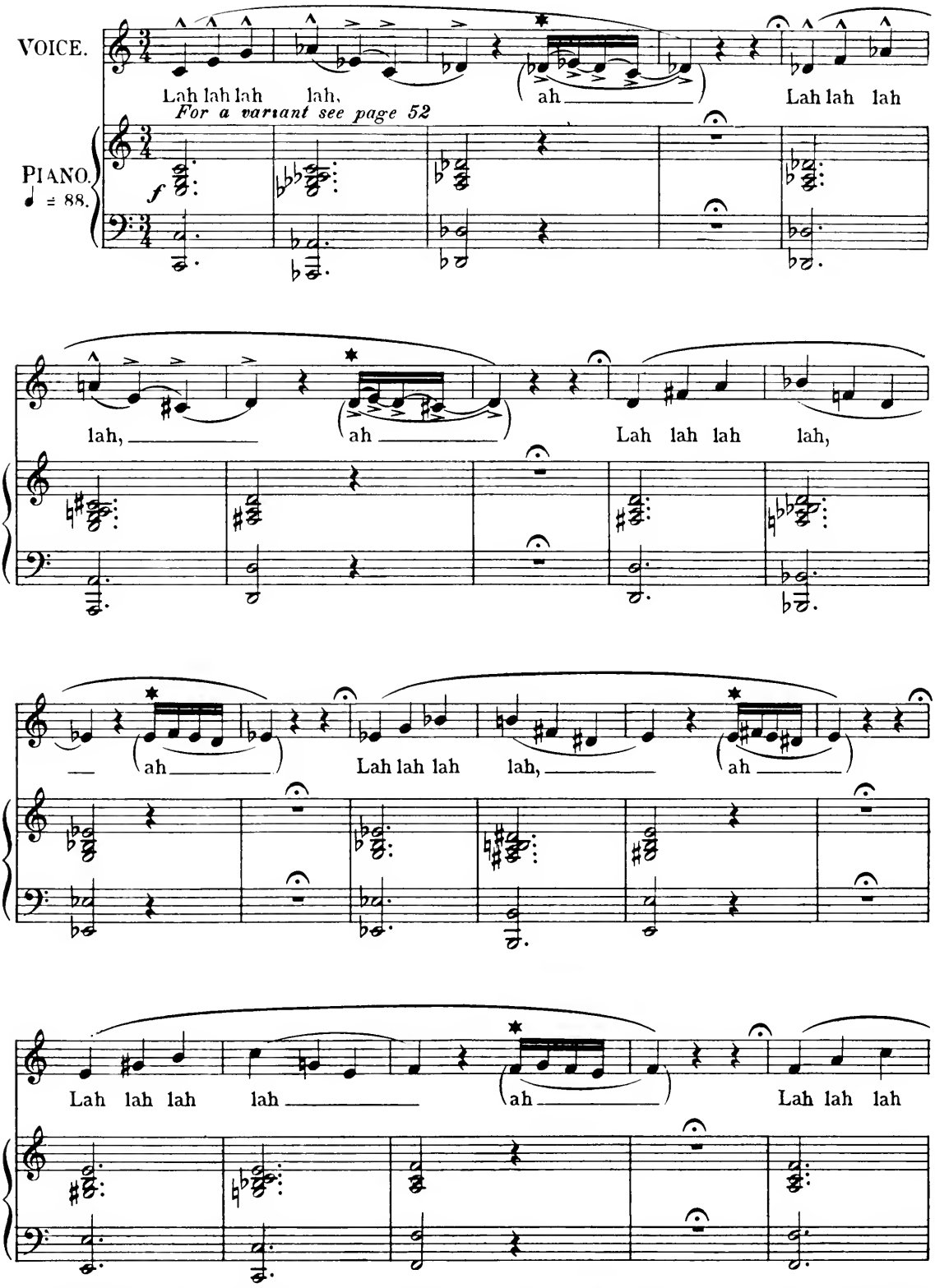
PIANO.

♩ = 60.

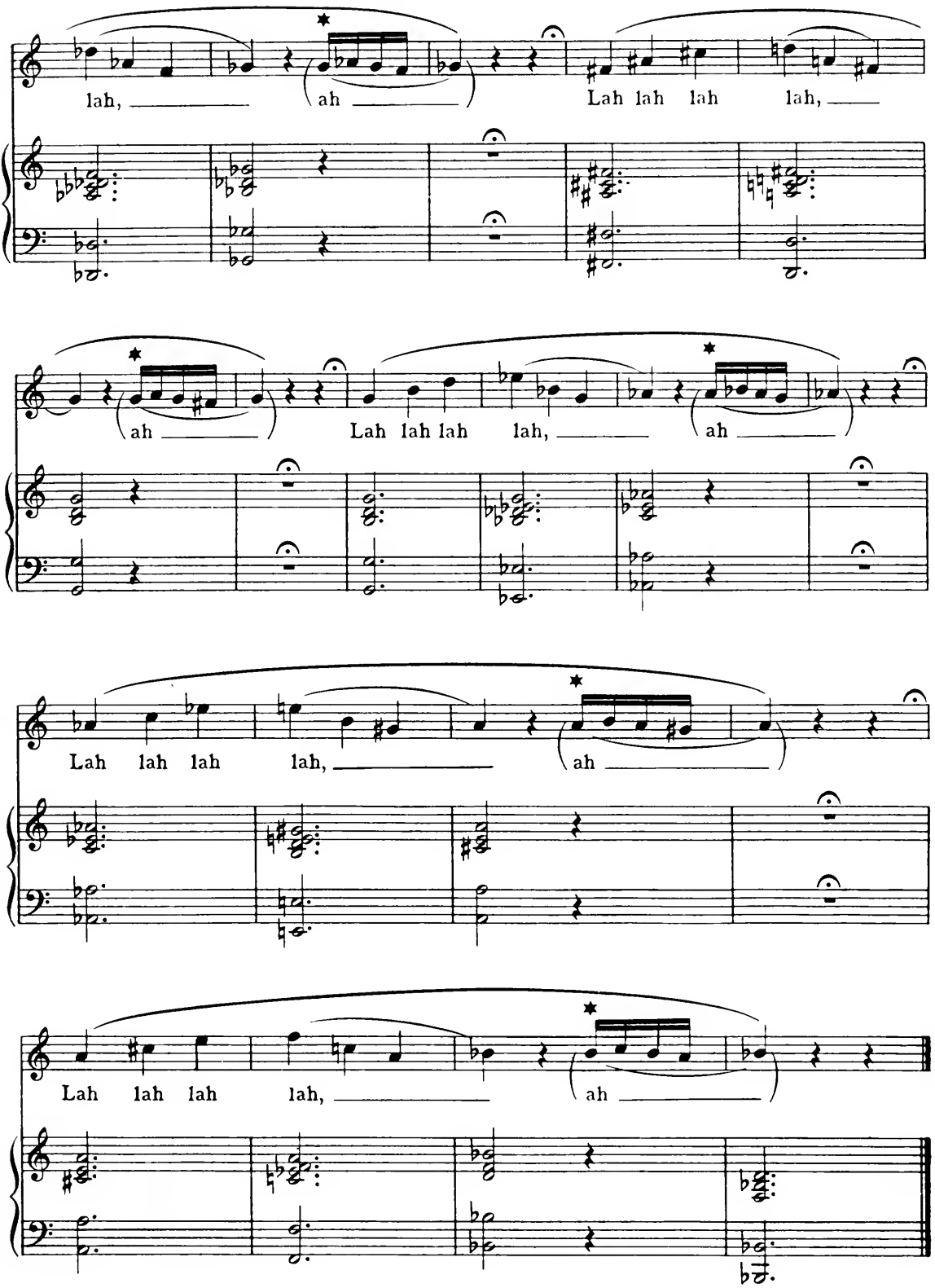


✱ *Either this note, or a turn, or a trill, must be sung without taking a fresh breath.*

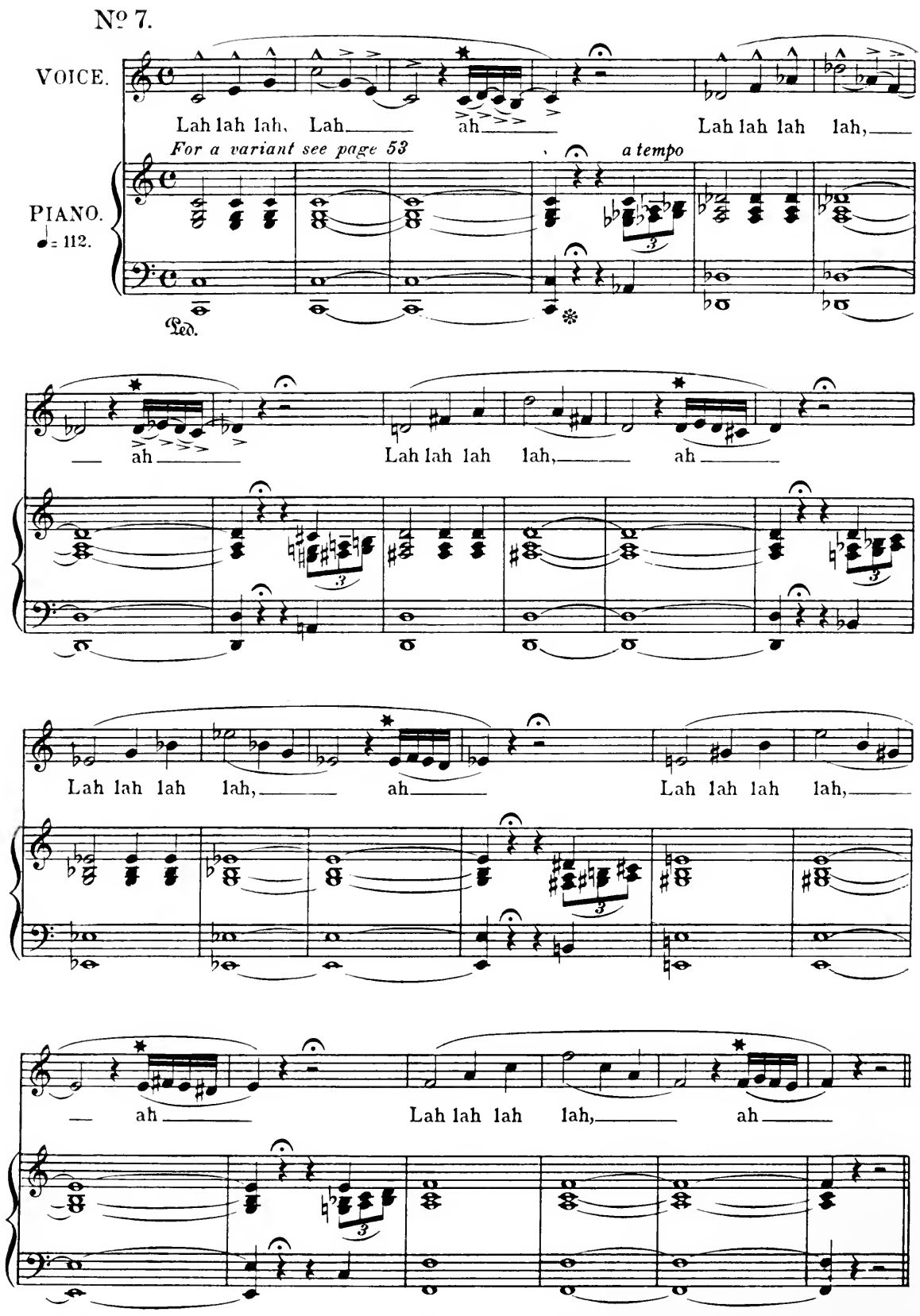
No 6.



* *Later in his studies the student may substitute a trill for turn. He may likewise sing the turn in the preceding exercises instead of the single note.*

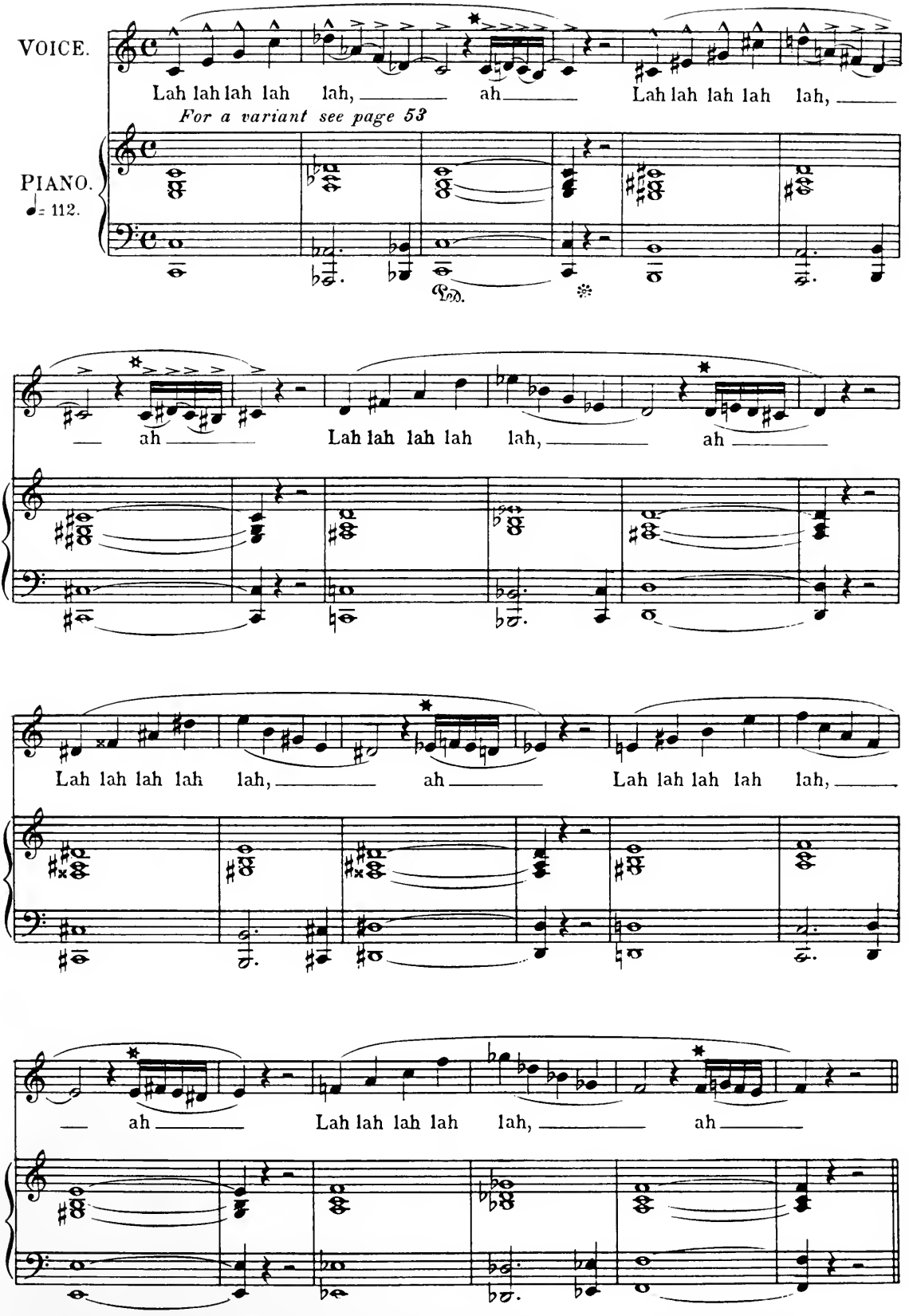


* *Later in his studies the student may substitute a trill for the turn. He may likewise sing the turn in the preceding exercises instead of the single note.*

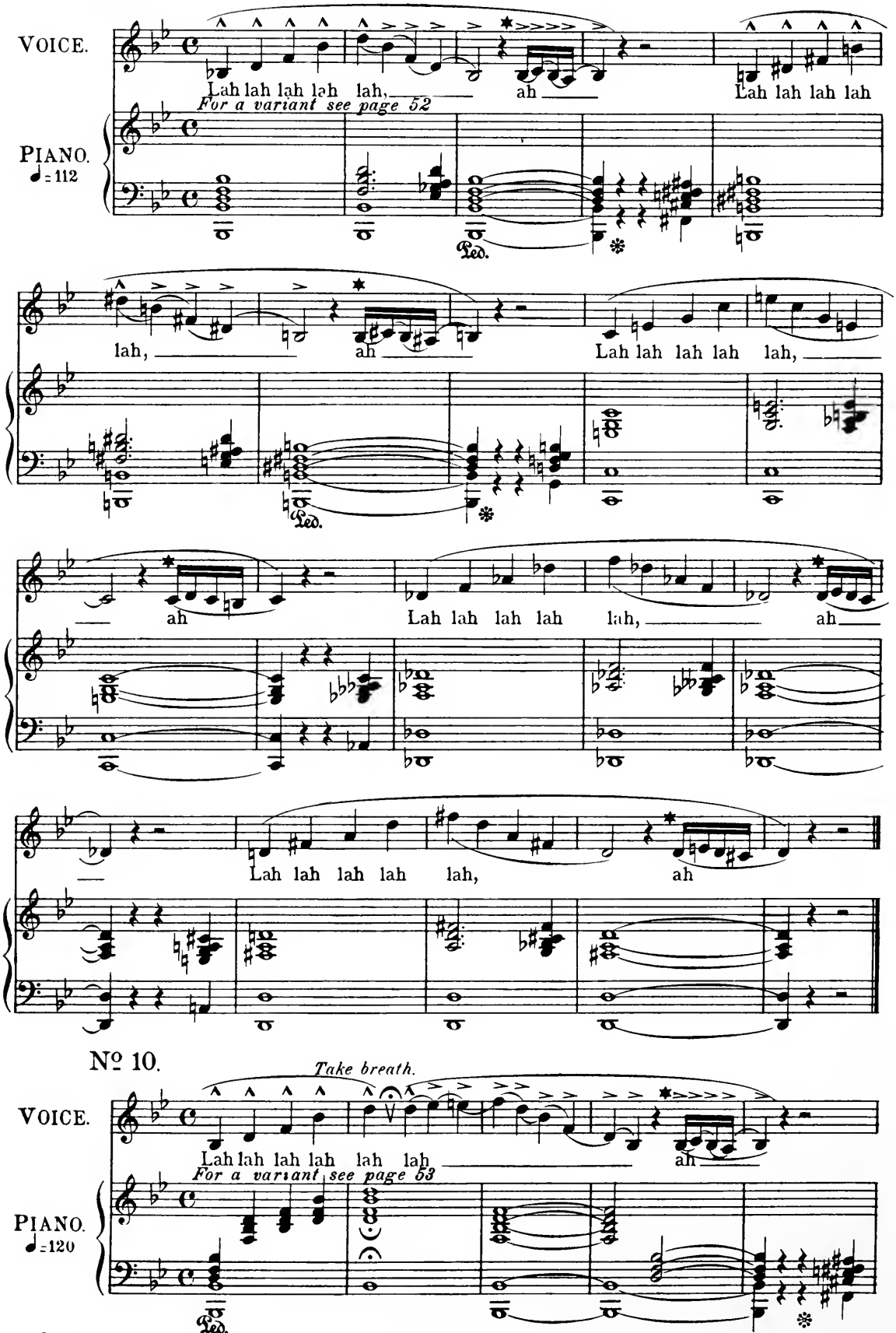


* *Later in his studies the student may substitute a trill for this turn, but without taking a fresh breath.*

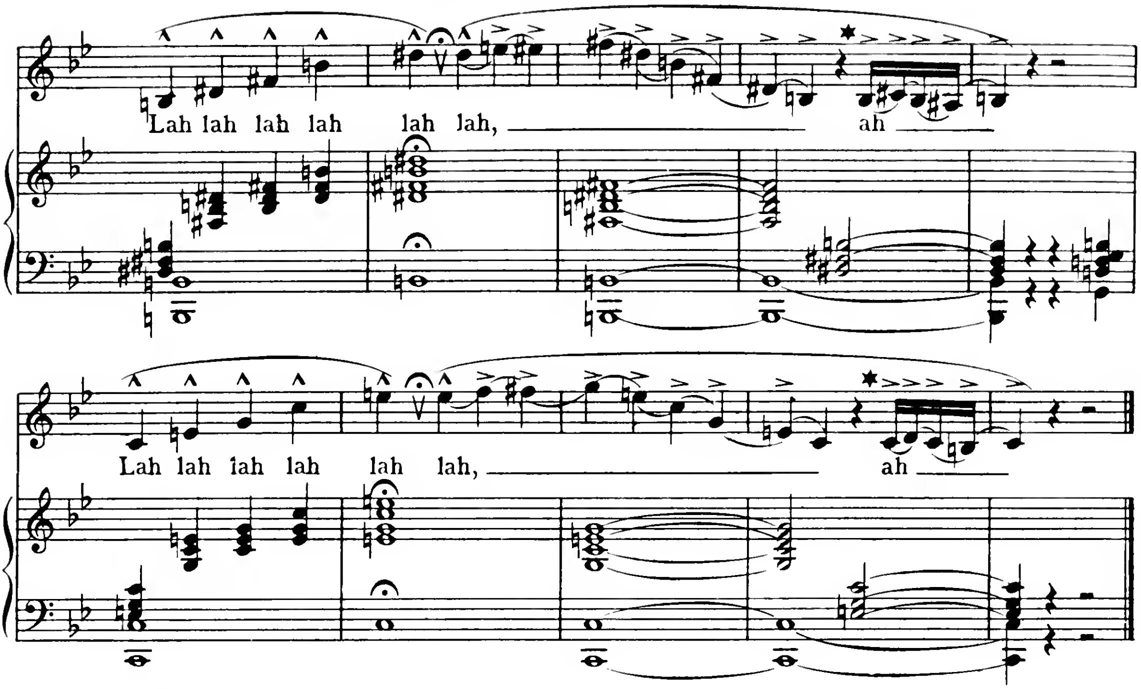
Nº 8.



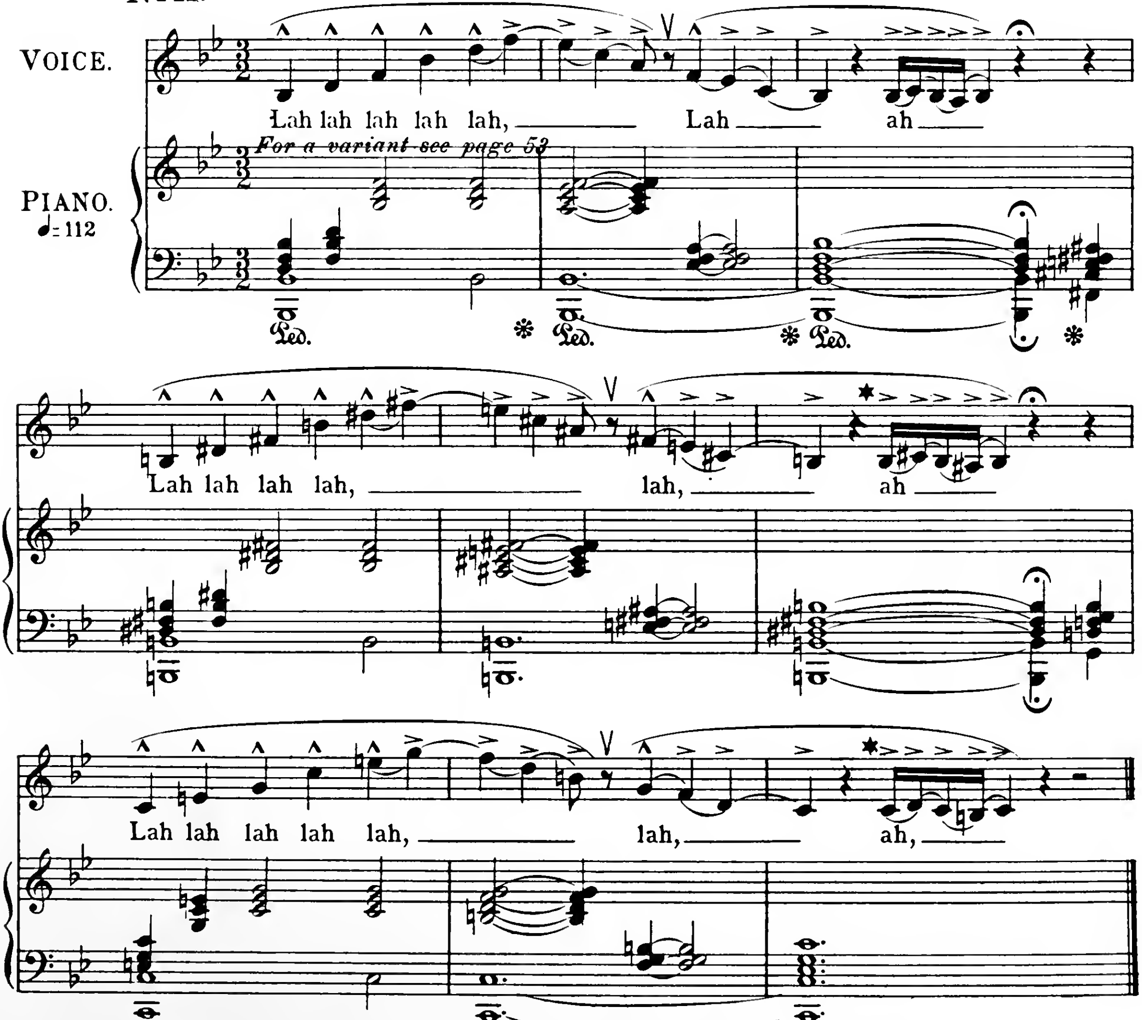
★ *Later in his studies the student may substitute a trill for this turn, but without taking a fresh breath.*



Later in his studies the student may substitute a trill for this turn, but without taking a fresh breath

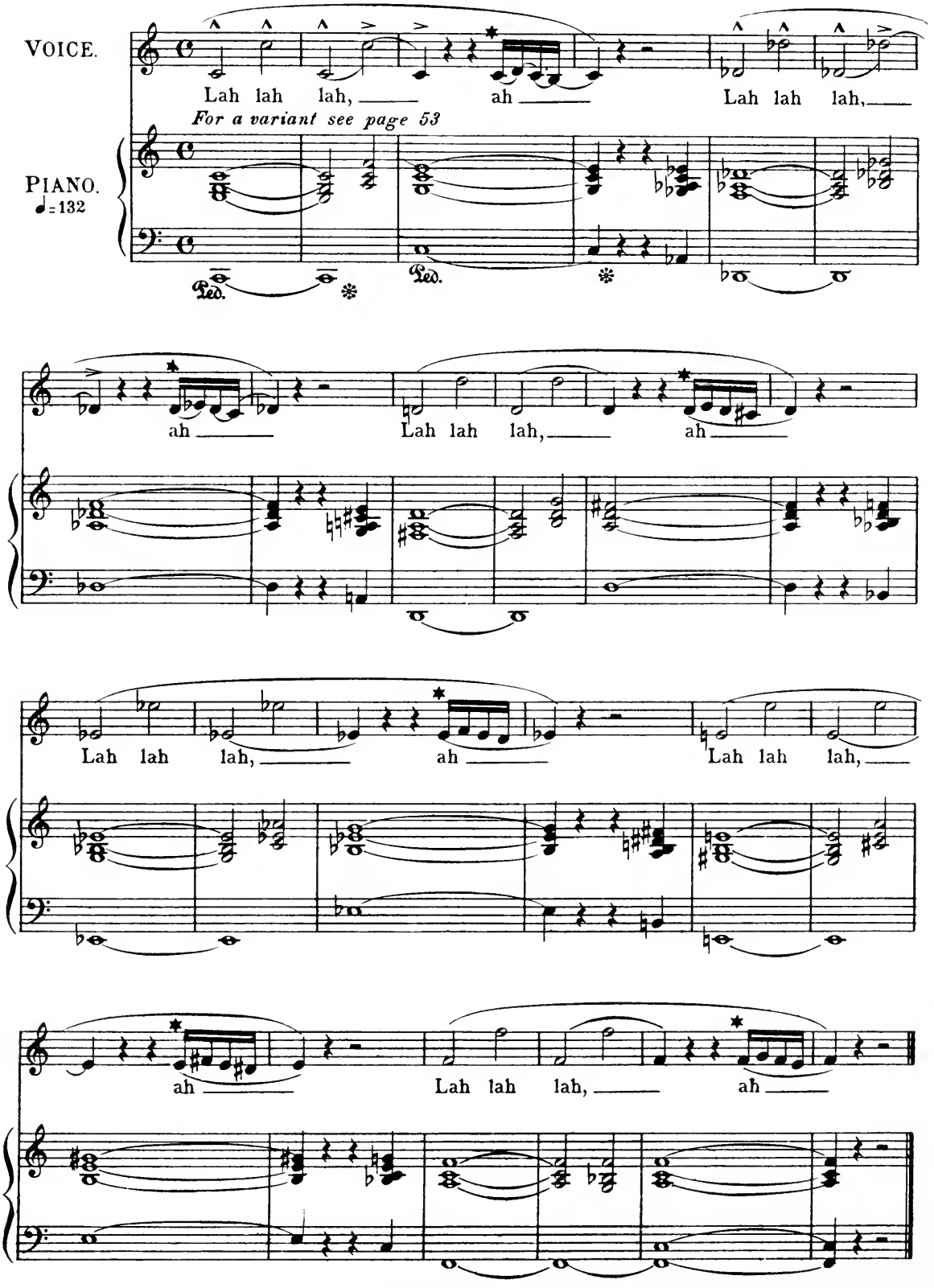


No 11.



* *Later in his studies the student may substitute a trill for this turn, but without taking a fresh breath*

No. 12.



★ *Later in his studies the student may suostitute a trill for this turn, but without taking a fresh breath.*

EXERCISES ON AGILITY

Before practising the exercises on agility let the following maxims be carefully reconsidered, and attention be given to the recommendations concerning Sopranos and Tenors.

1. Prepare and test the breath before singing.

2. The *l* to be tuned in the centre of the note with unconscious freedom of the tongue.

3. The mouth to be open a thumb-breadth, the jaw elastic, and never to move except during the singing of the highest notes, when it is permitted to open the mouth a little wider.

4. The ***ah*** to be sung with the throat perfectly open, the sound of the voice should convey the expression of a smile.

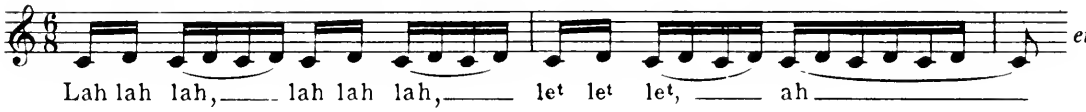
5. The notes must all join and yet be round and clear. (Remember, he who cannot join, cannot sing.)

6. Although there must be an increase of breath pressure in the ascending scale and a corresponding decrease in the descending scale, let the quality of tone in the final testpassage prove that the control of the breath has not been lost—that the throat is open.

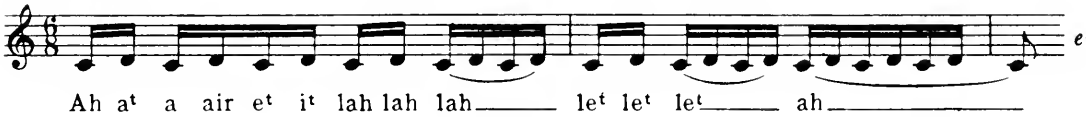
Sopranos are recommended not to use the chest voice in these exercises, but to practise the low C and D in the medium register as felt vibrating against the upper teeth; in this way the inclination to sing chest and throaty notes on the E and F will be avoided. They may commence the head notes at C or D, but should always sing E in this register, and let them not mistake for head voice those whoopy notes which are felt resounding on the forehead.

Tenors are likewise recommended to study their low notes in the medium register, as felt vibrating on the upper teeth, in order to avoid the habit of singing throaty chest notes at A, B, C, D

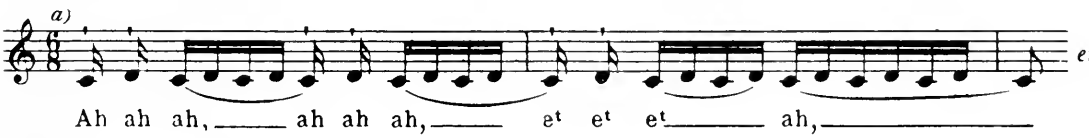
First practise them in the simple form:-

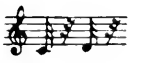


If the student finds the tongue stiffen at the *l*, he should practise the first six exercises thus:—



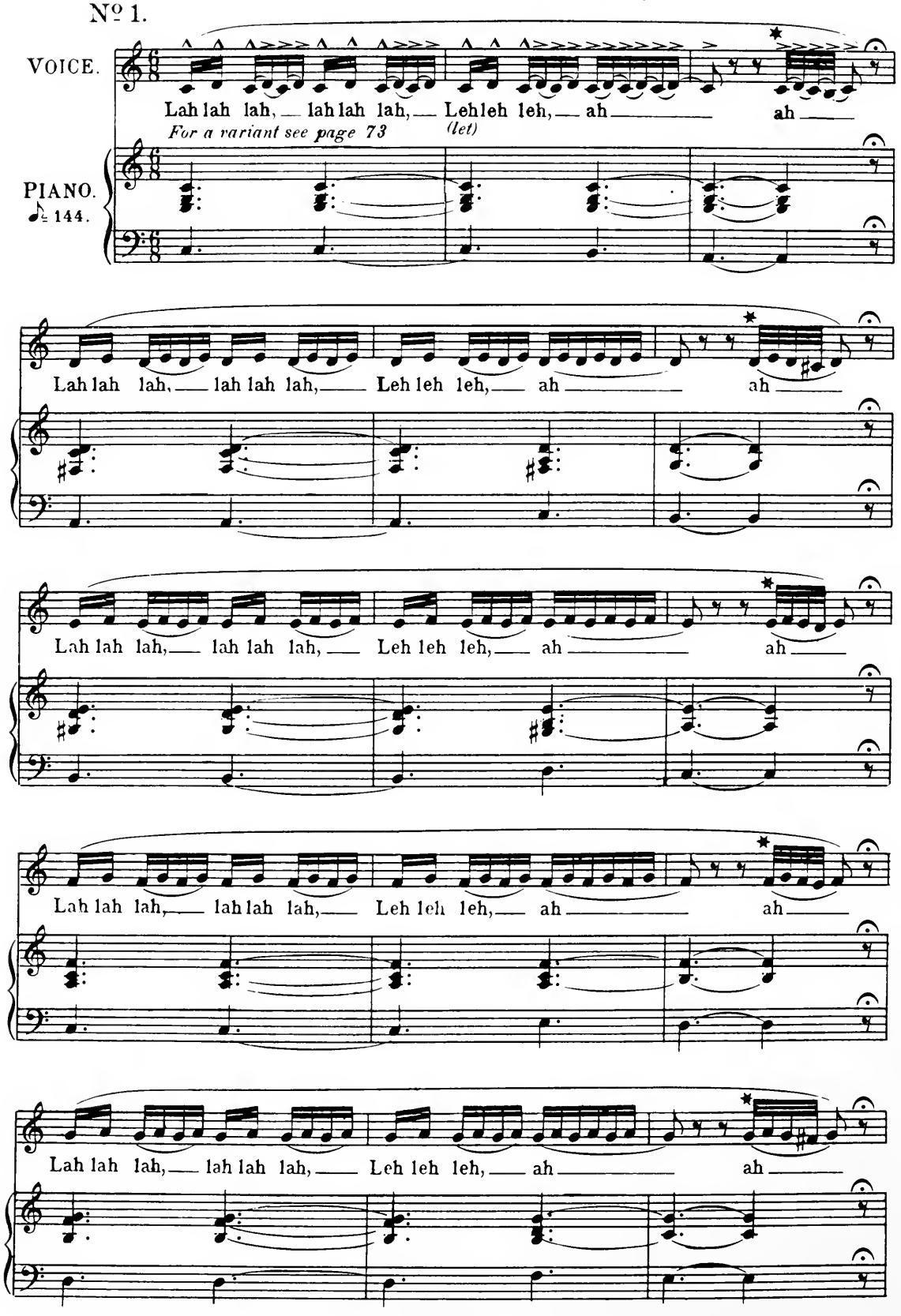
As the pupil progresses let him vary the manner of practising the first six exercises on agility by the substitution of staccato notes for the *l*, (this will assist in placing the voice and in the preservation of the breath control, see Rule X., page 60):



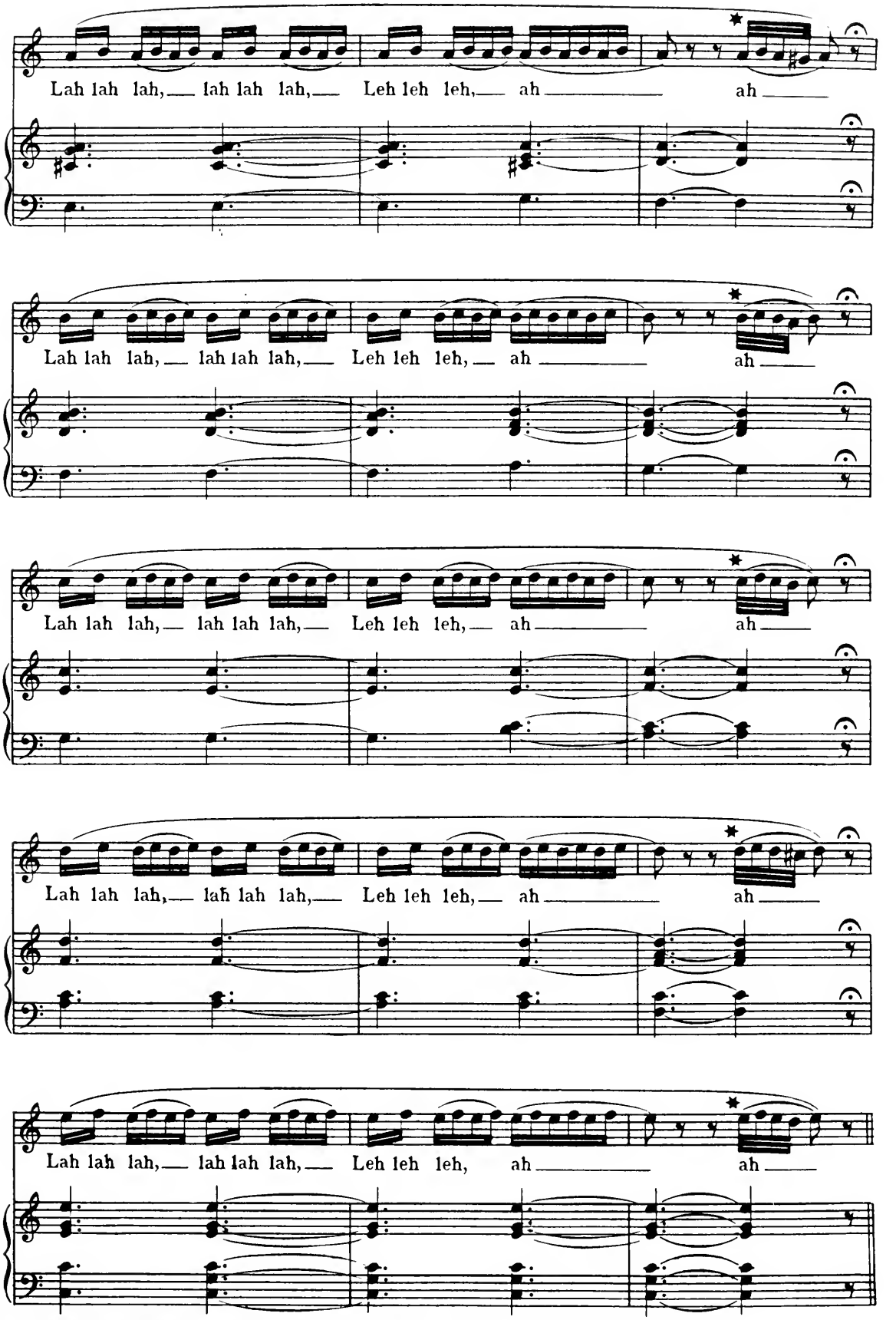
a) There must be a cessation of sound between the staccato notes, as:— 

EXERCISES ON AGILITY.

Nº 1.

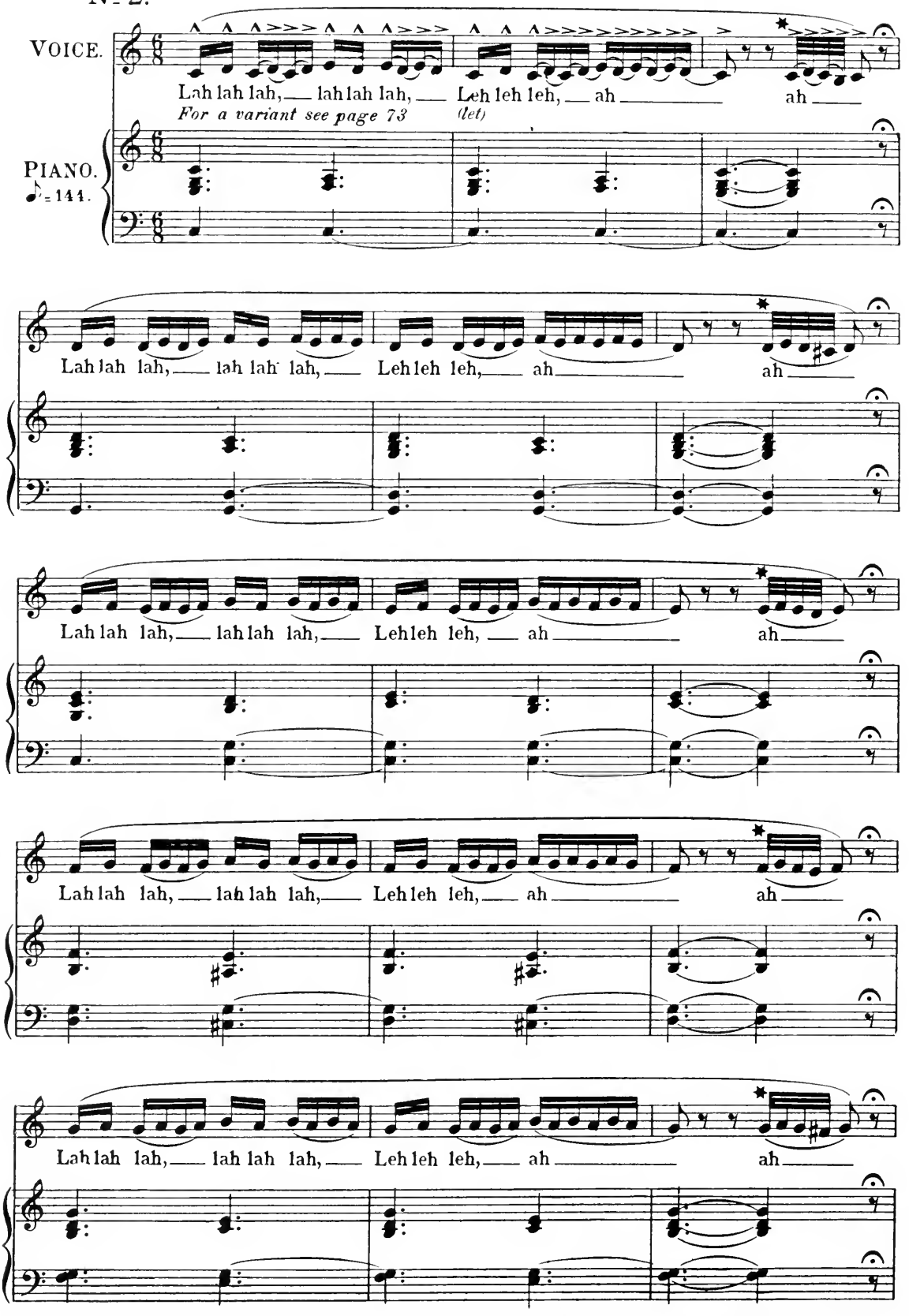


* *Later in his studies the student may substitute a trill for this turn, but without taking a fresh breath.*

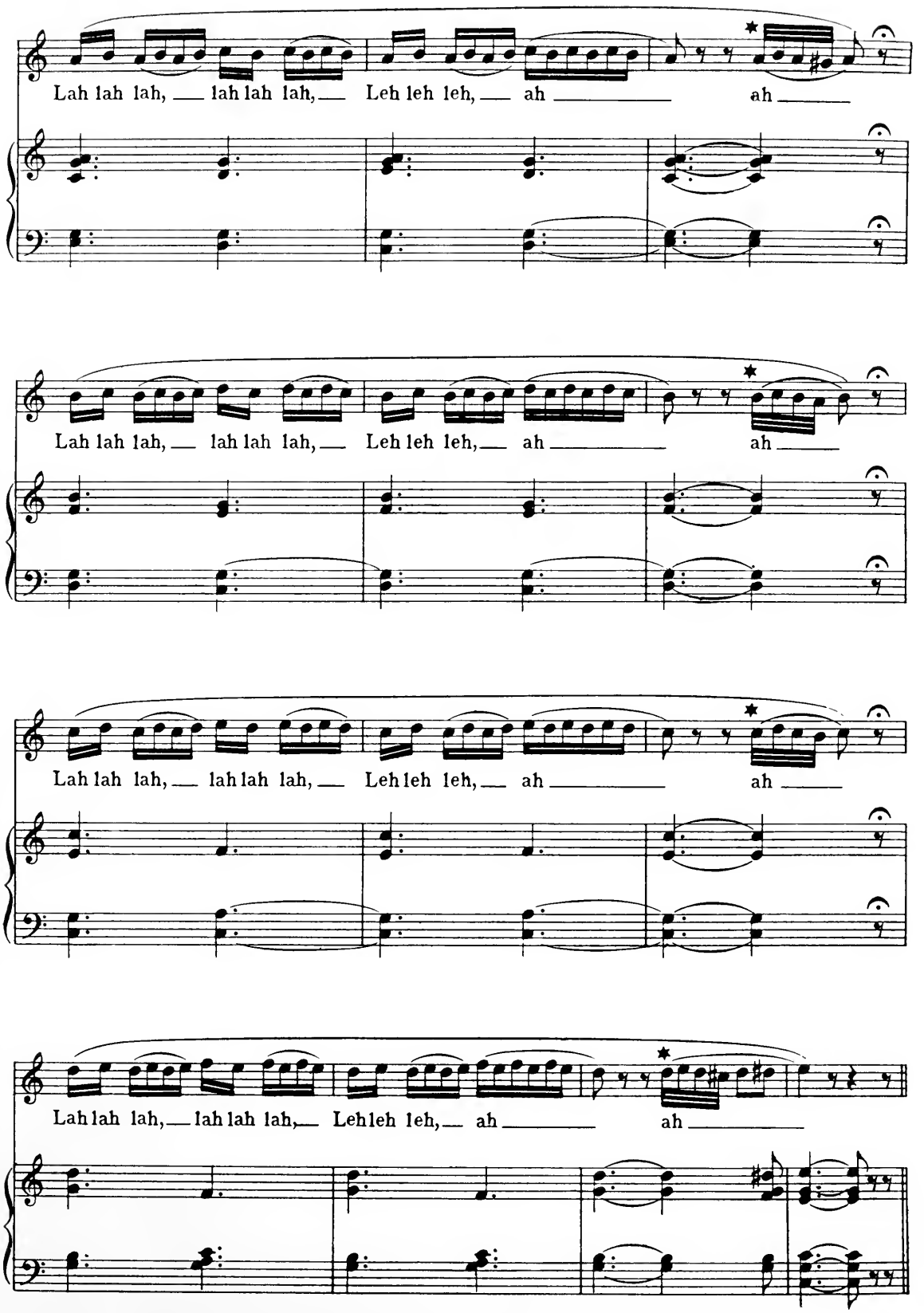


✱ *Later in his studies the student may substitute a trill for this turn, but without taking a fresh breath.*

No. 2.

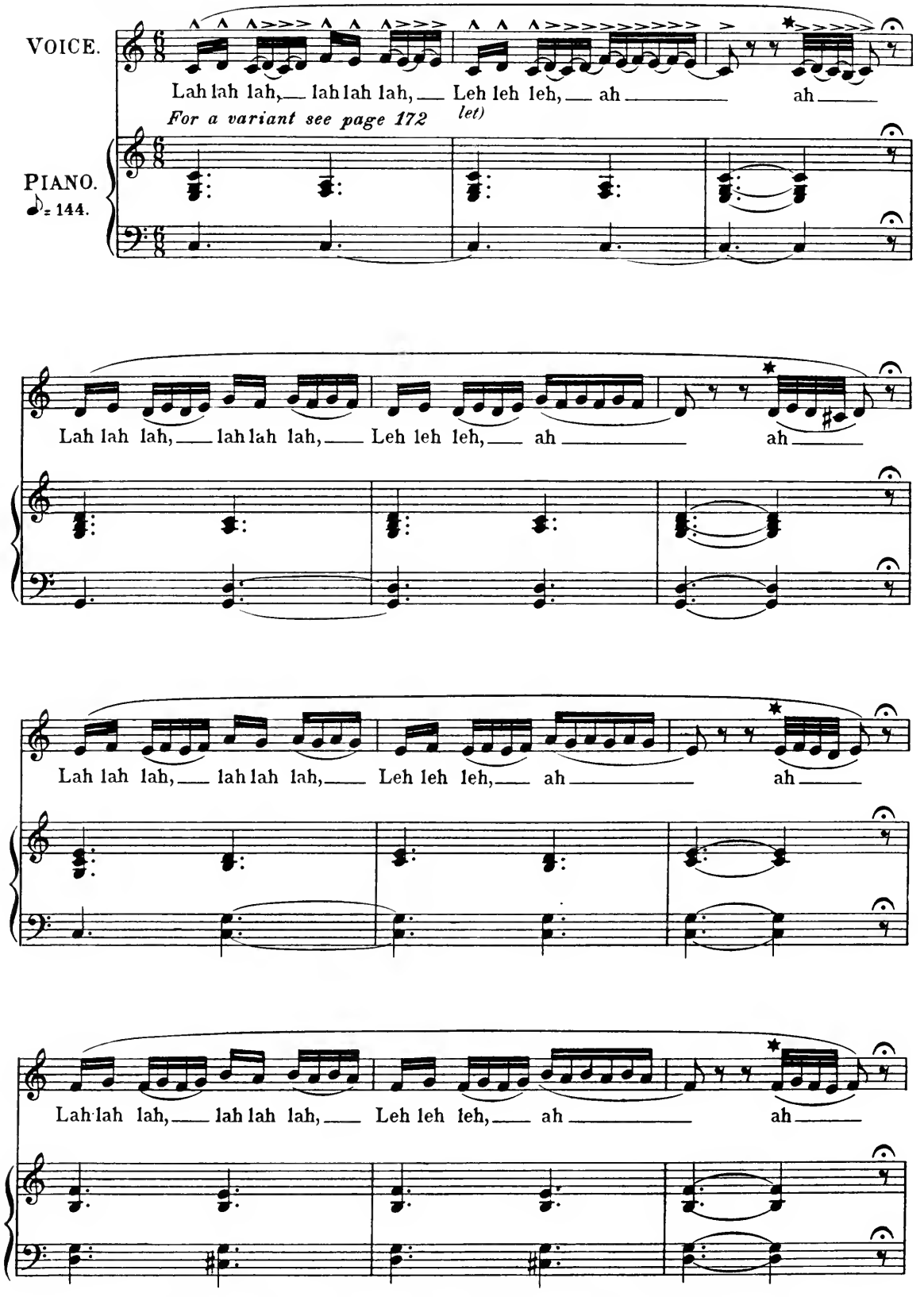


★ *Later in his studies the student may substitute a trill for this turn, but without taking a fresh breath.*

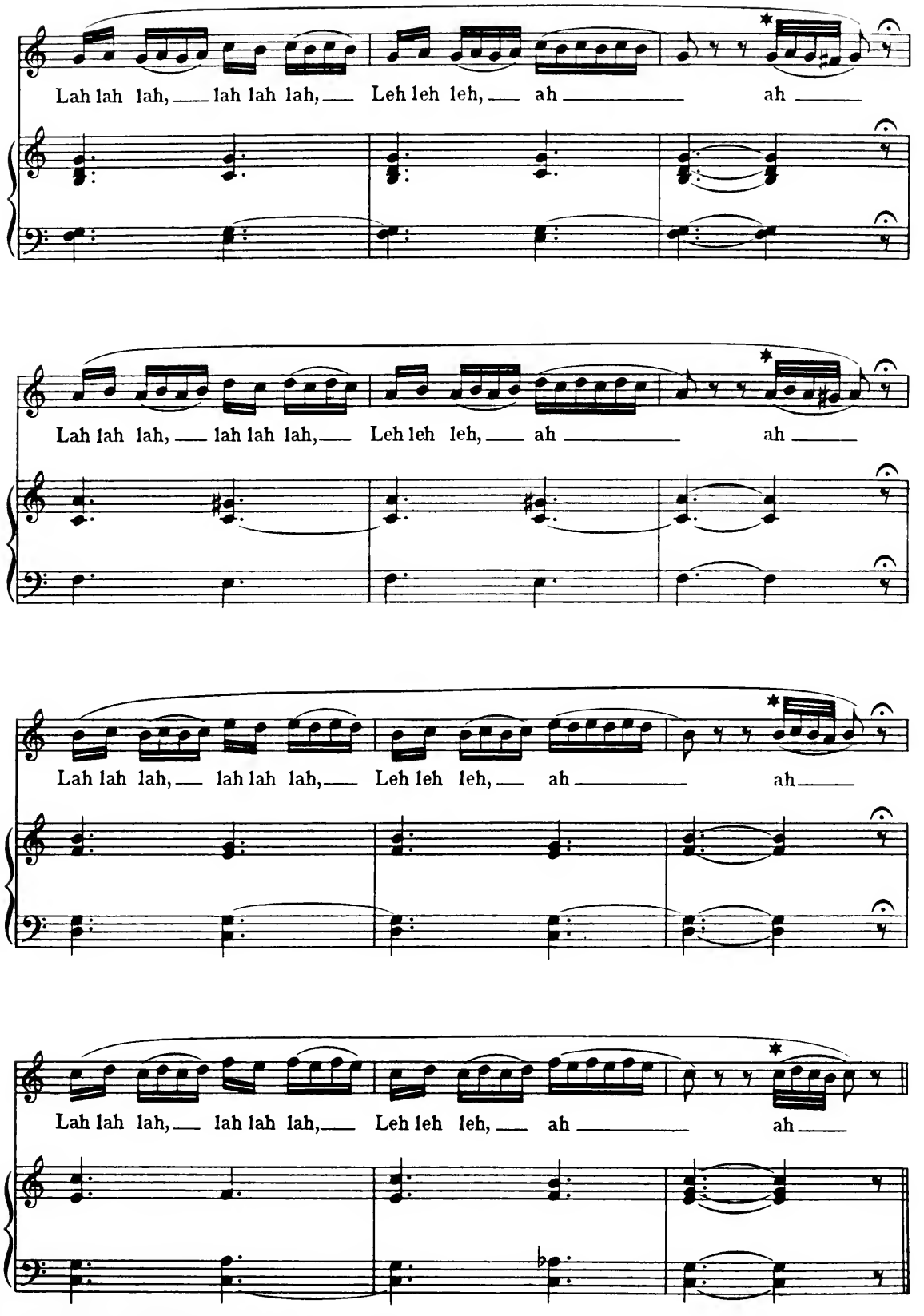


✱ *Later in his studies the student may substitute a trill for this turn, but without taking a fresh breath.*

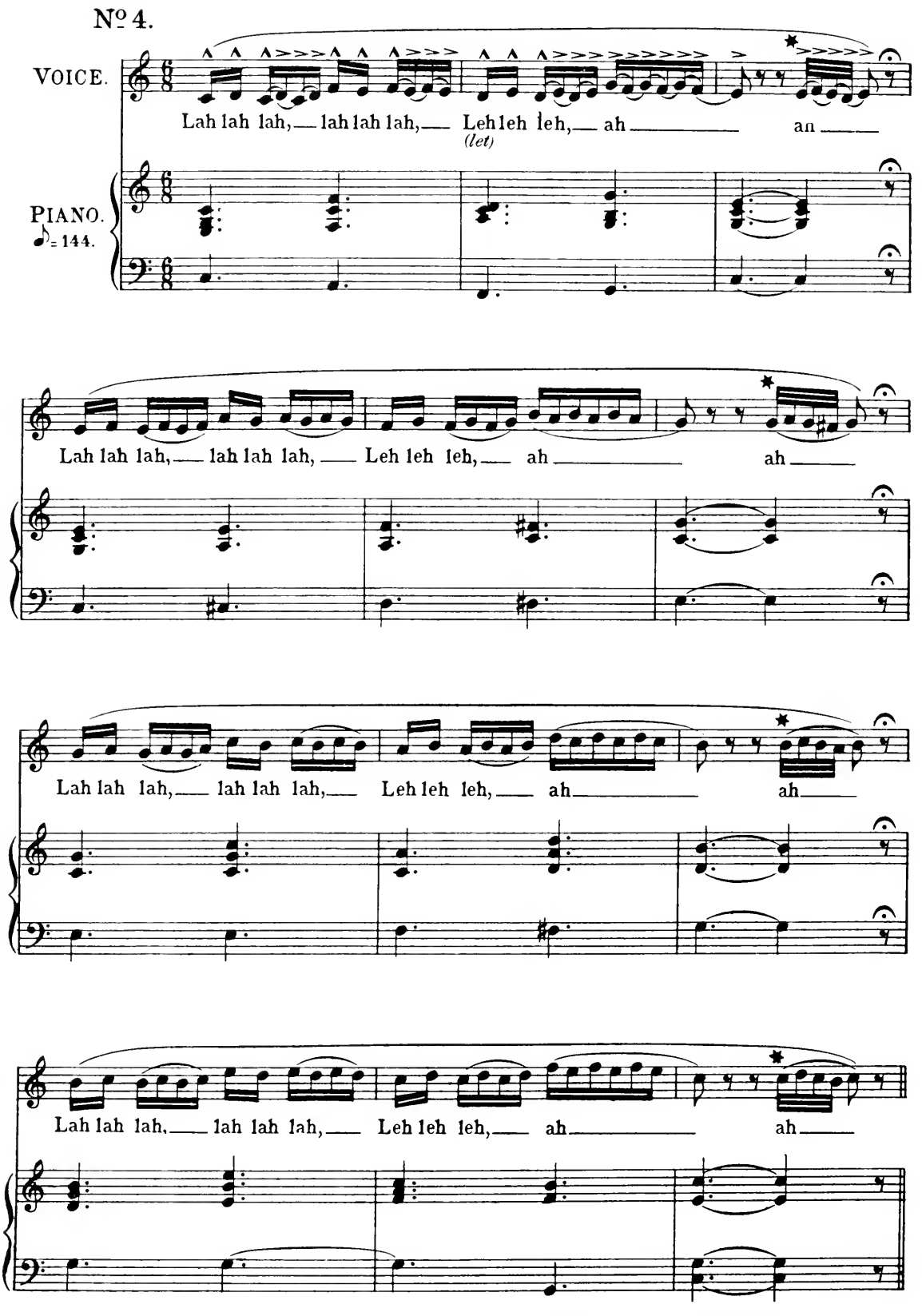
No 3.



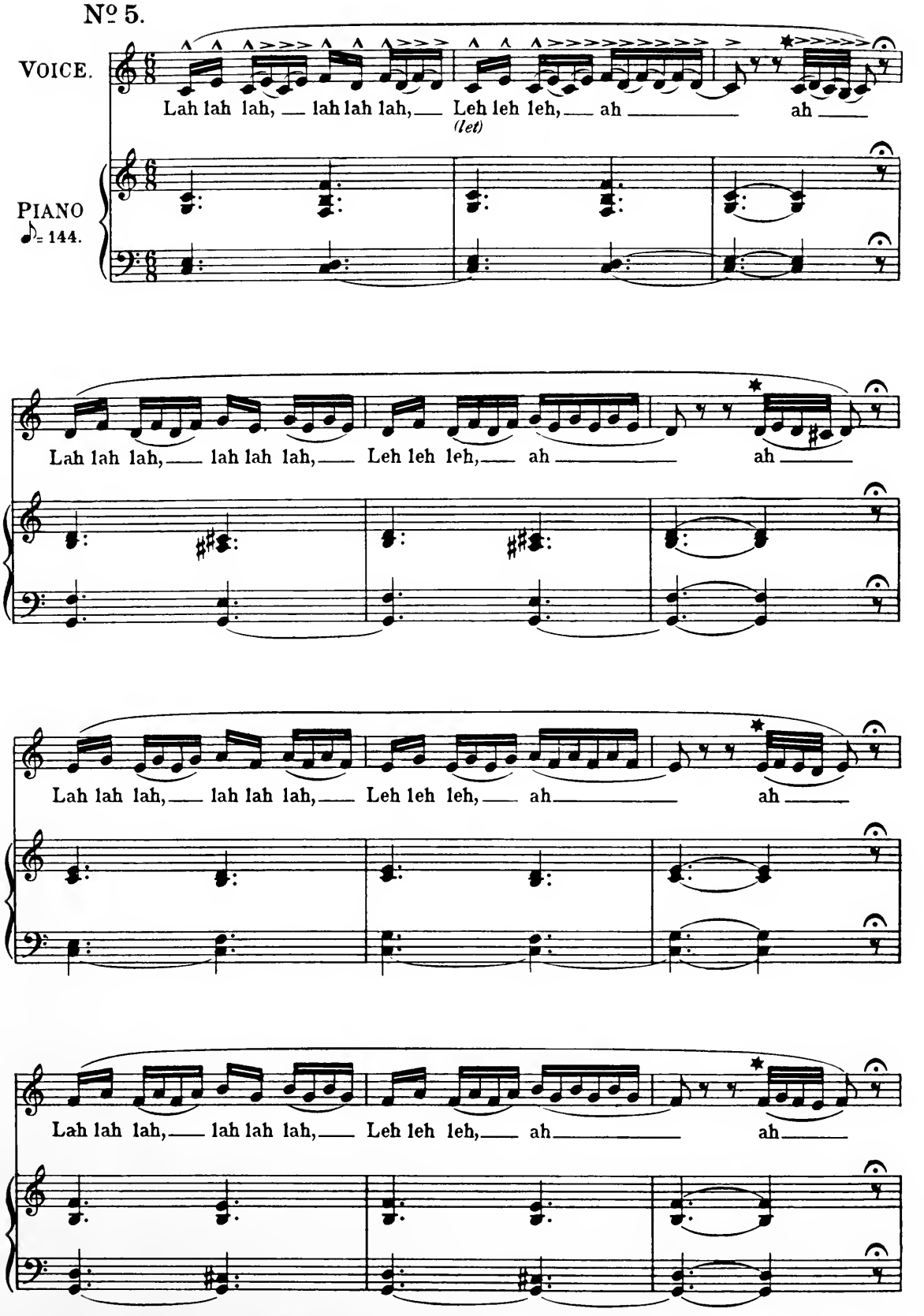
✱ *Later in his studies the student may substitute a trill for this turn, but without taking a fresh breath.*



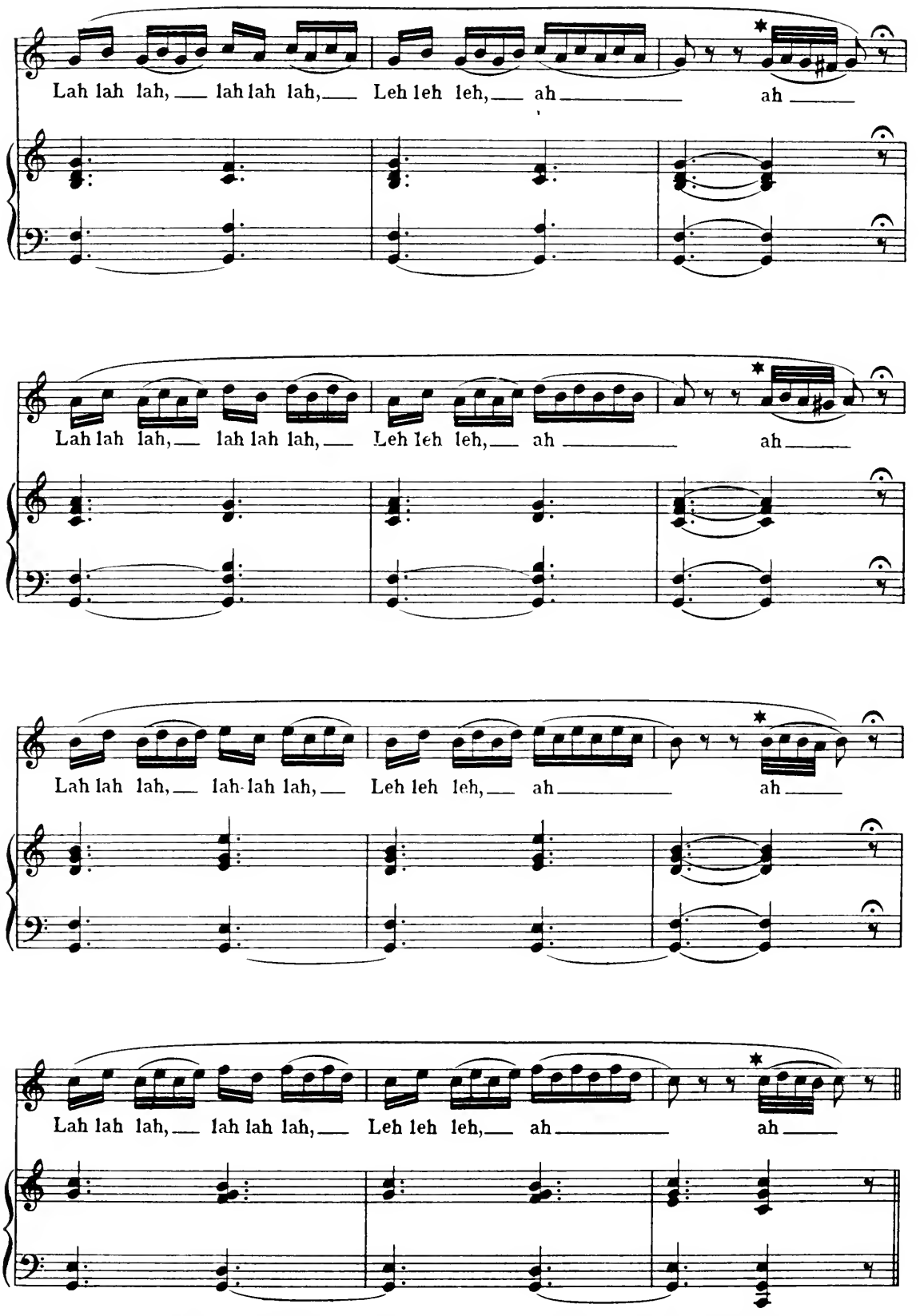
✱ *Later in his studies the student may substitute a trill for this turn, but without taking a fresh breath.*



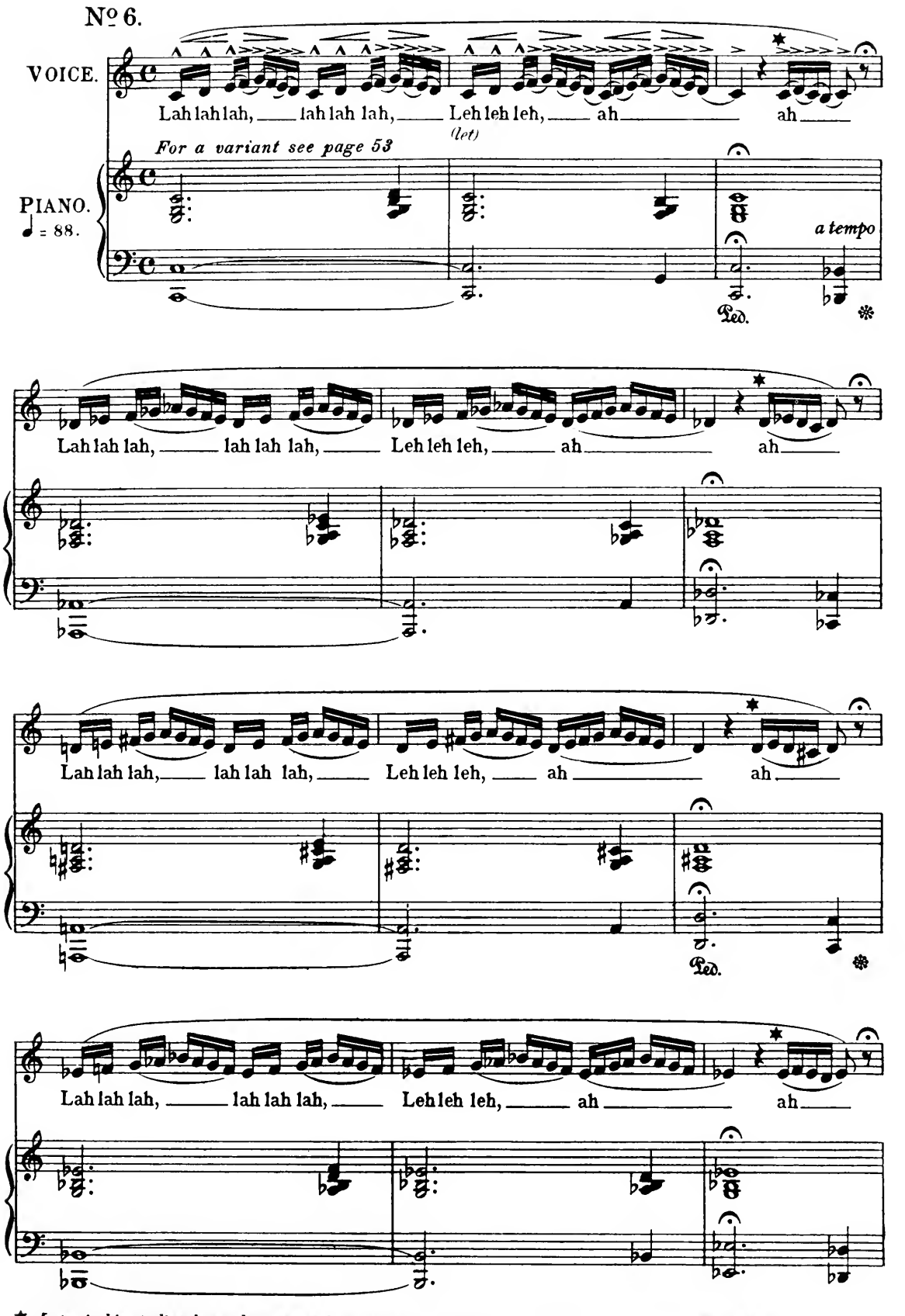
✱ *Later in his studies the student may substitute a trill for this turn, but without taking a fresh breath.*



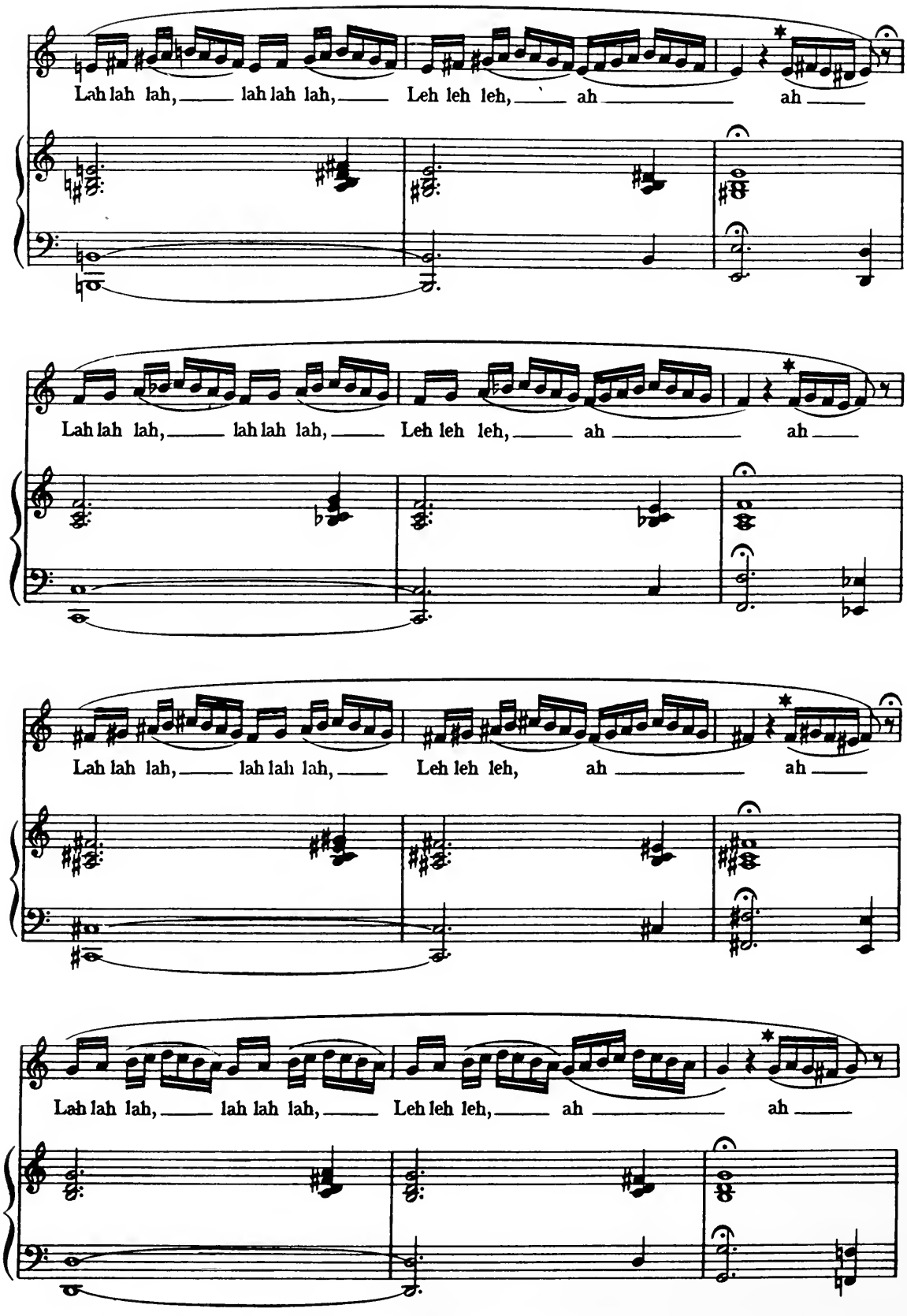
* *Later in his studies the student may substitute a trill for this turn, but without taking a fresh breath.*



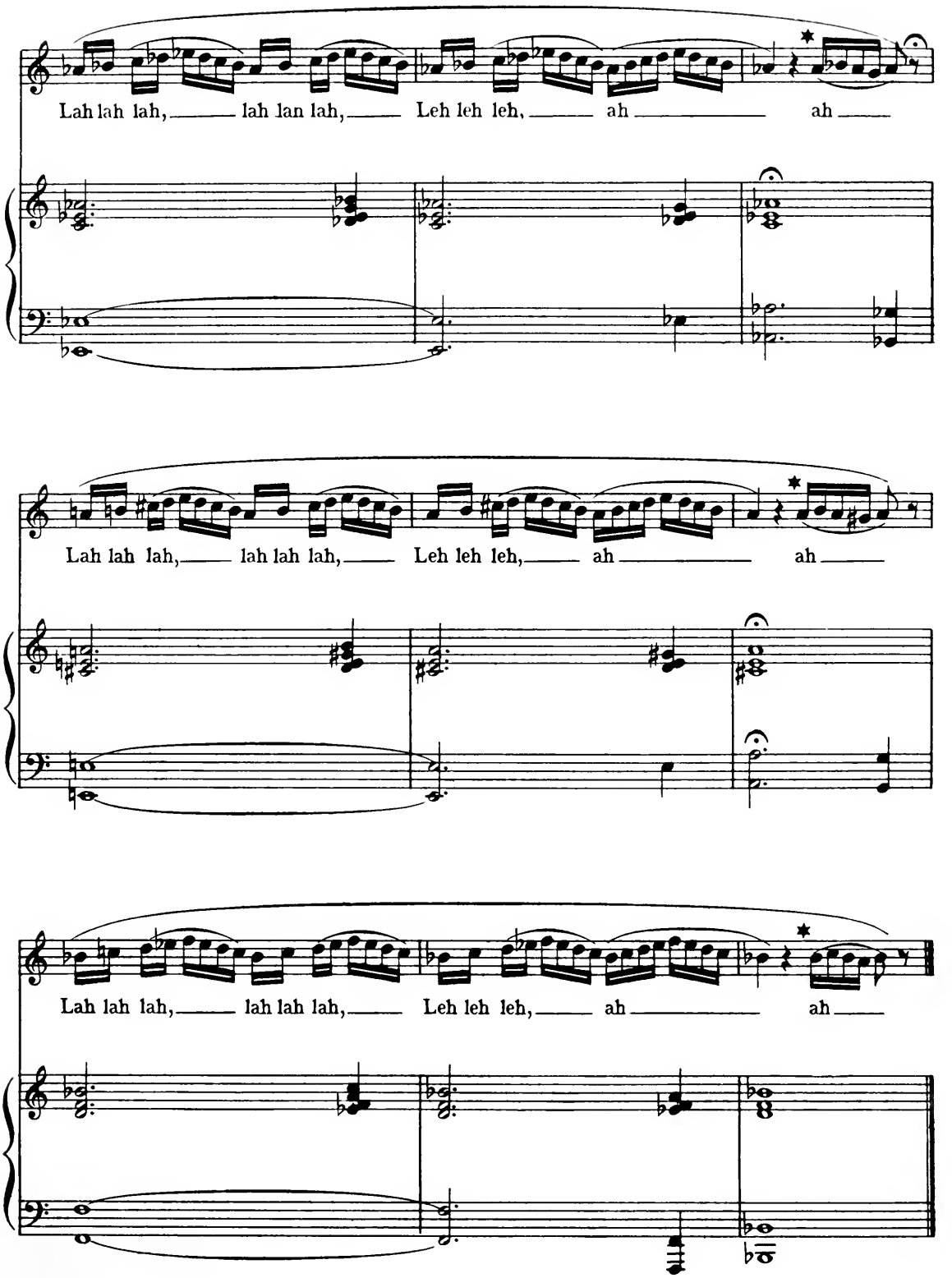
* *Later in his studies the student may substitute a trill for this turn, but without taking a fresh breath.*



✱ *Later in his studies the student may substitute a trill for this turn, but without taking a fresh breath.*

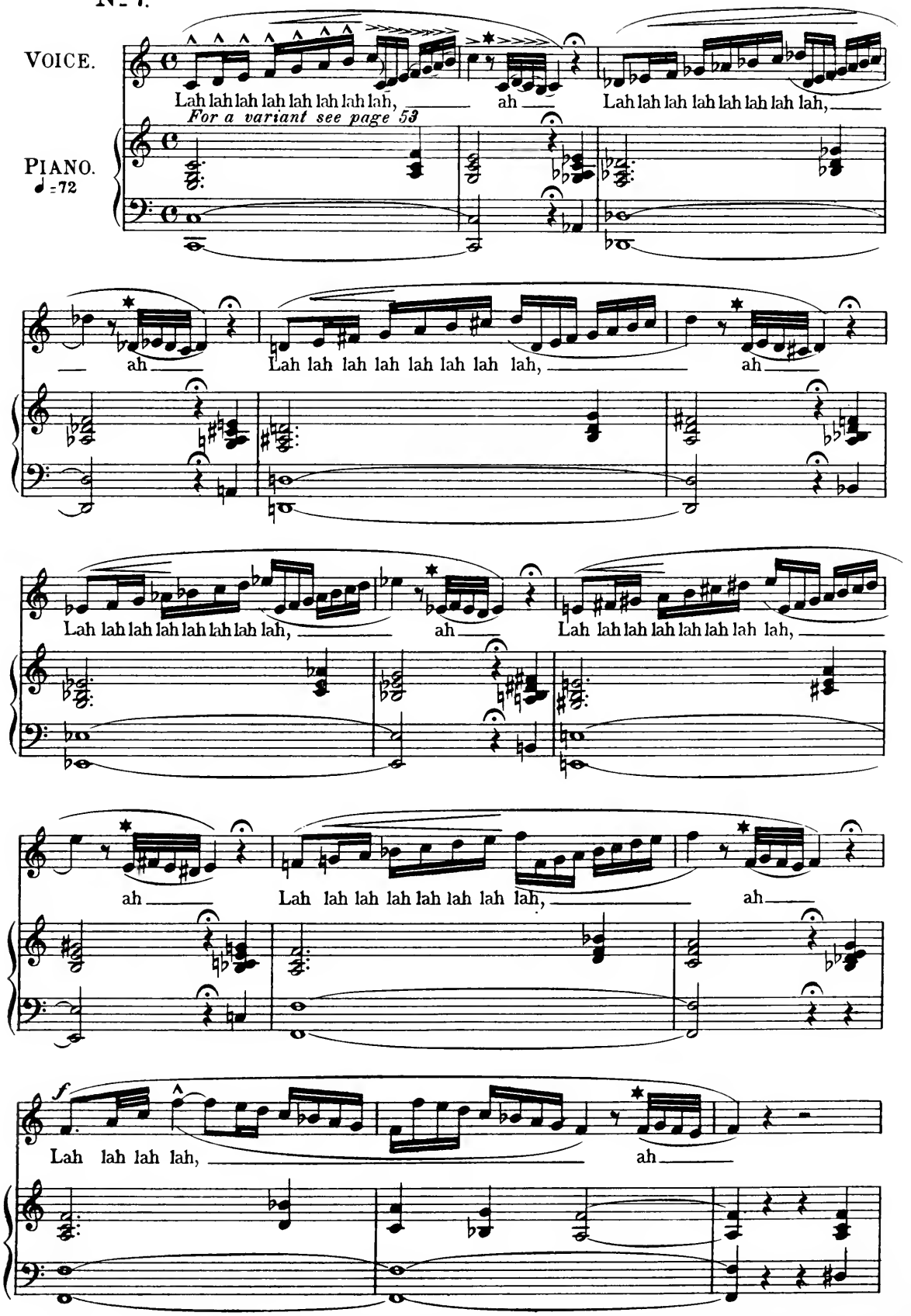


✱ *Later in his studies the student may substitute a trill for this turn, but without taking a fresh breath.*

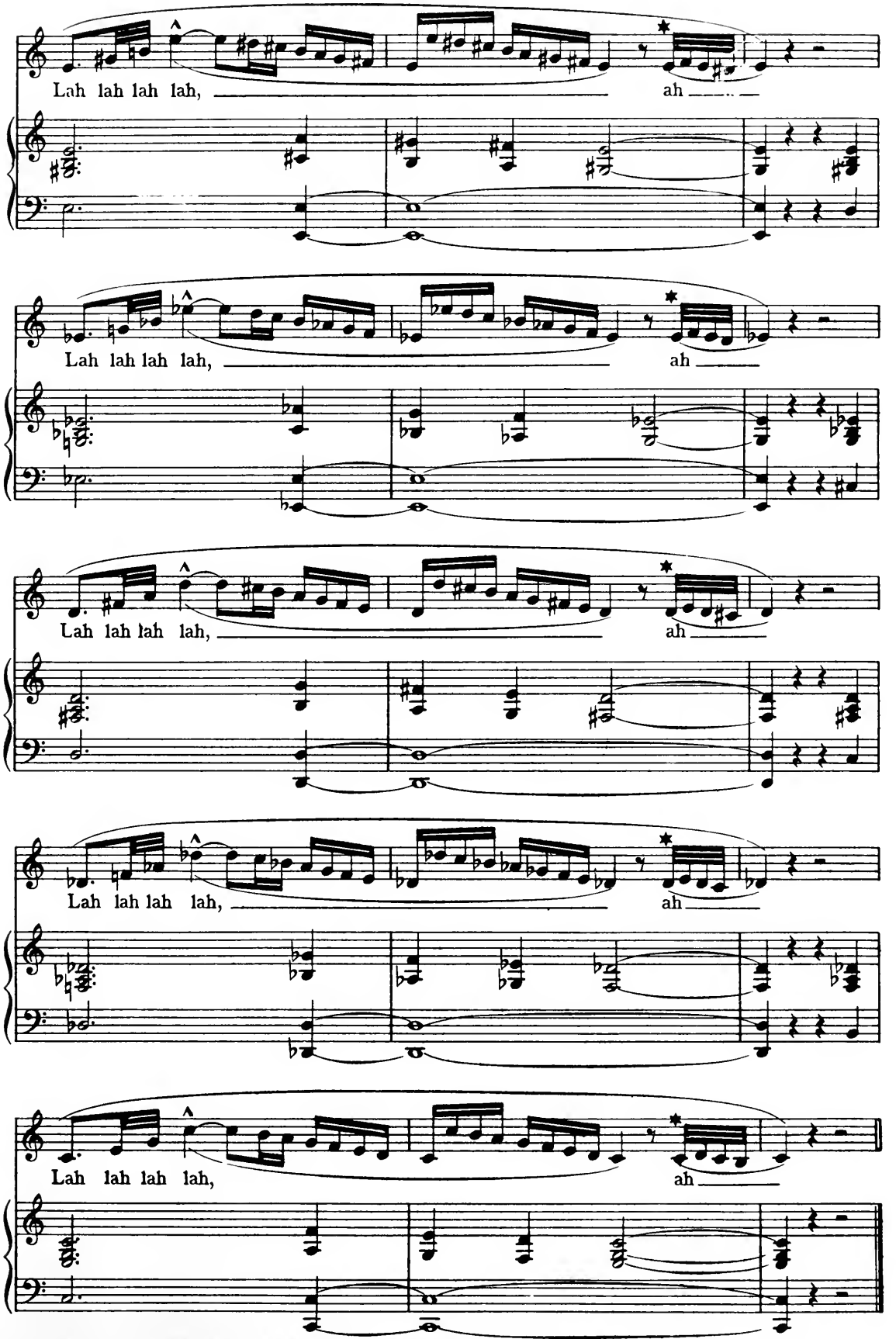


✱ *Later in his studies the student may substitute a trill for this turn, but without taking a fresh breath.*

No. 7.

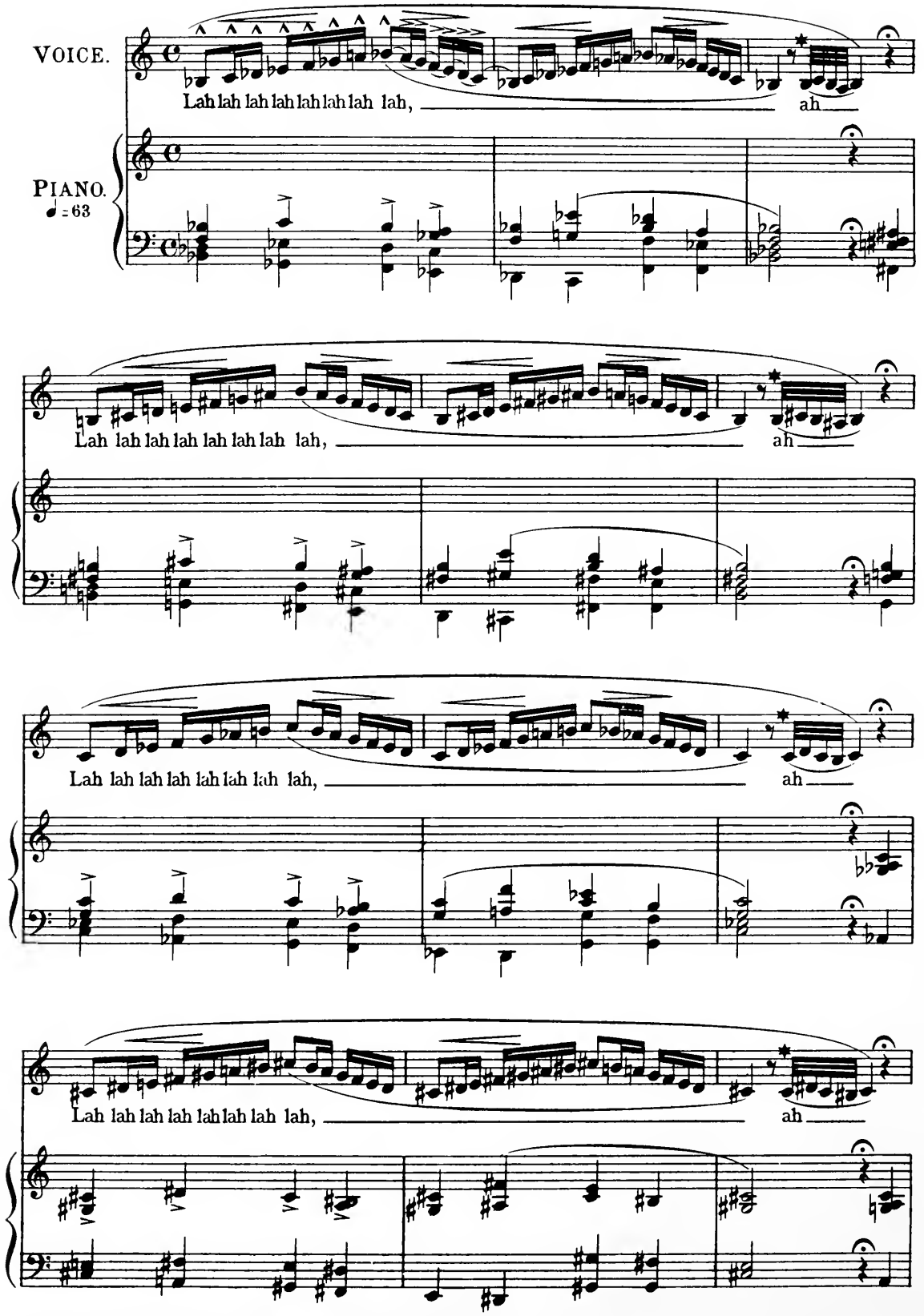


* *Later in his studies the student may substitute a trill for this turn, but without taking a fresh breath.*

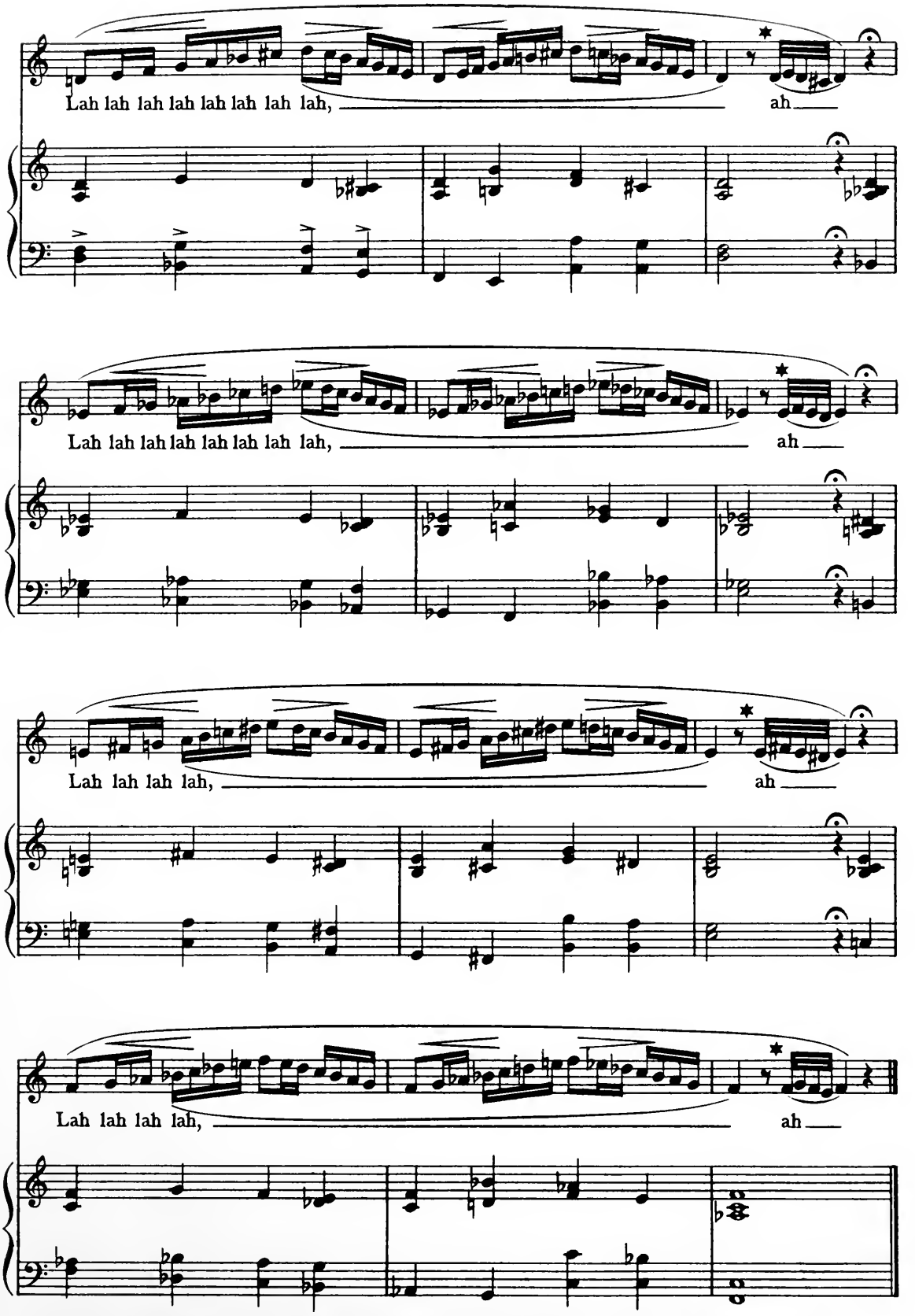


✱ *Later in his studies the student may substitute a trill for this turn, but without taking a fresh breath.*

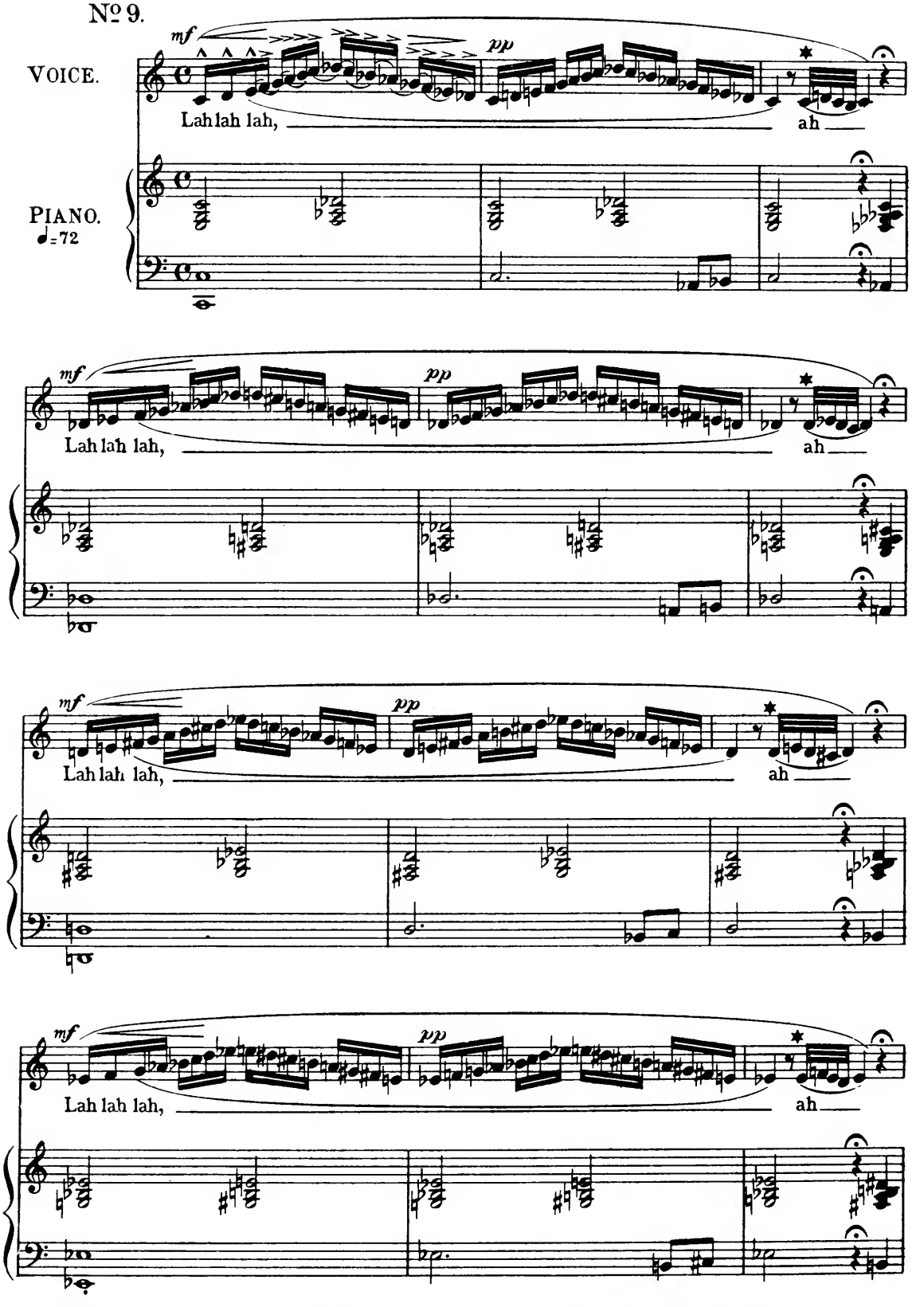
No 8.



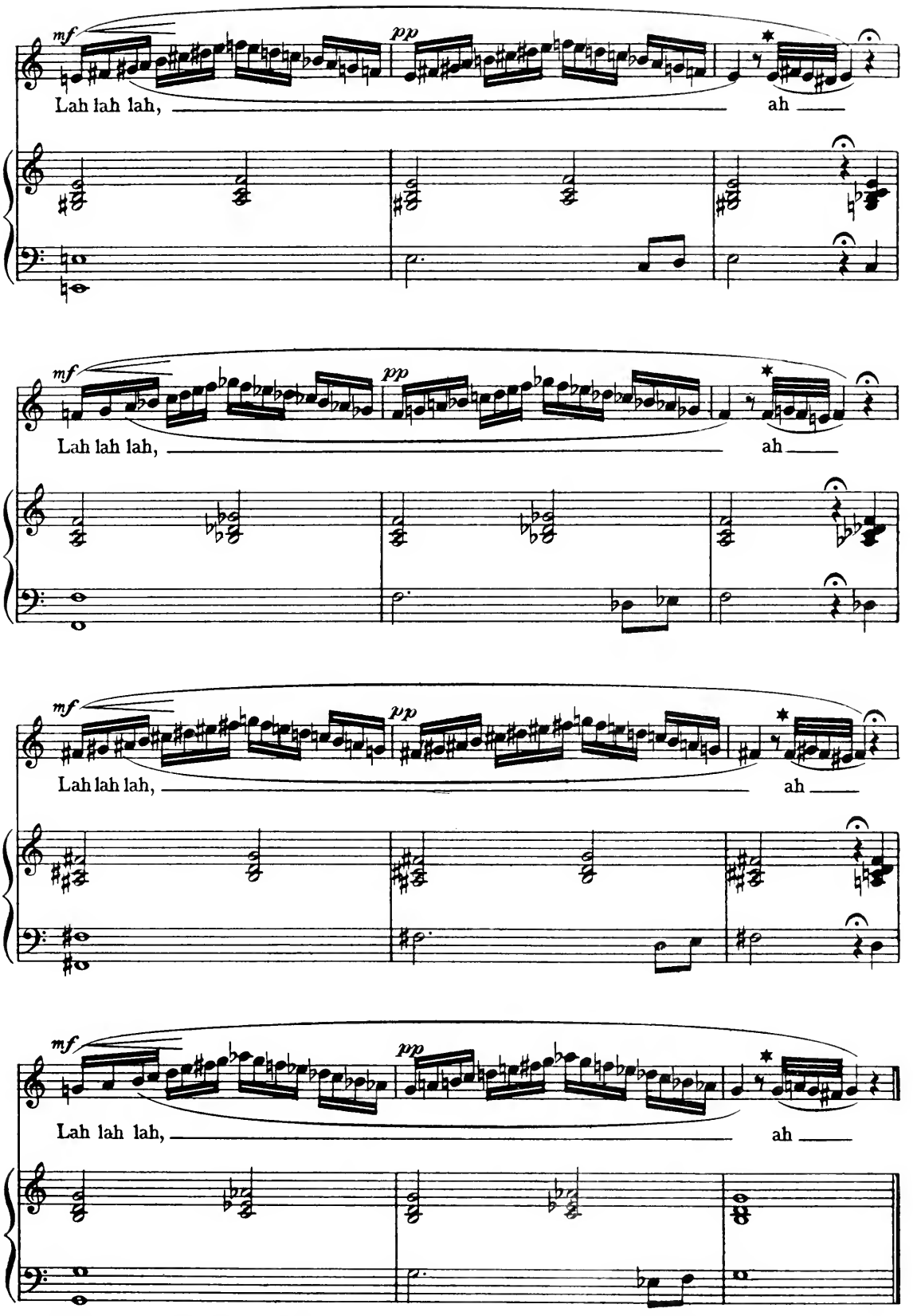
★ *Later in his studies the student may substitute a trill for this turn, but without taking a fresh breath.*



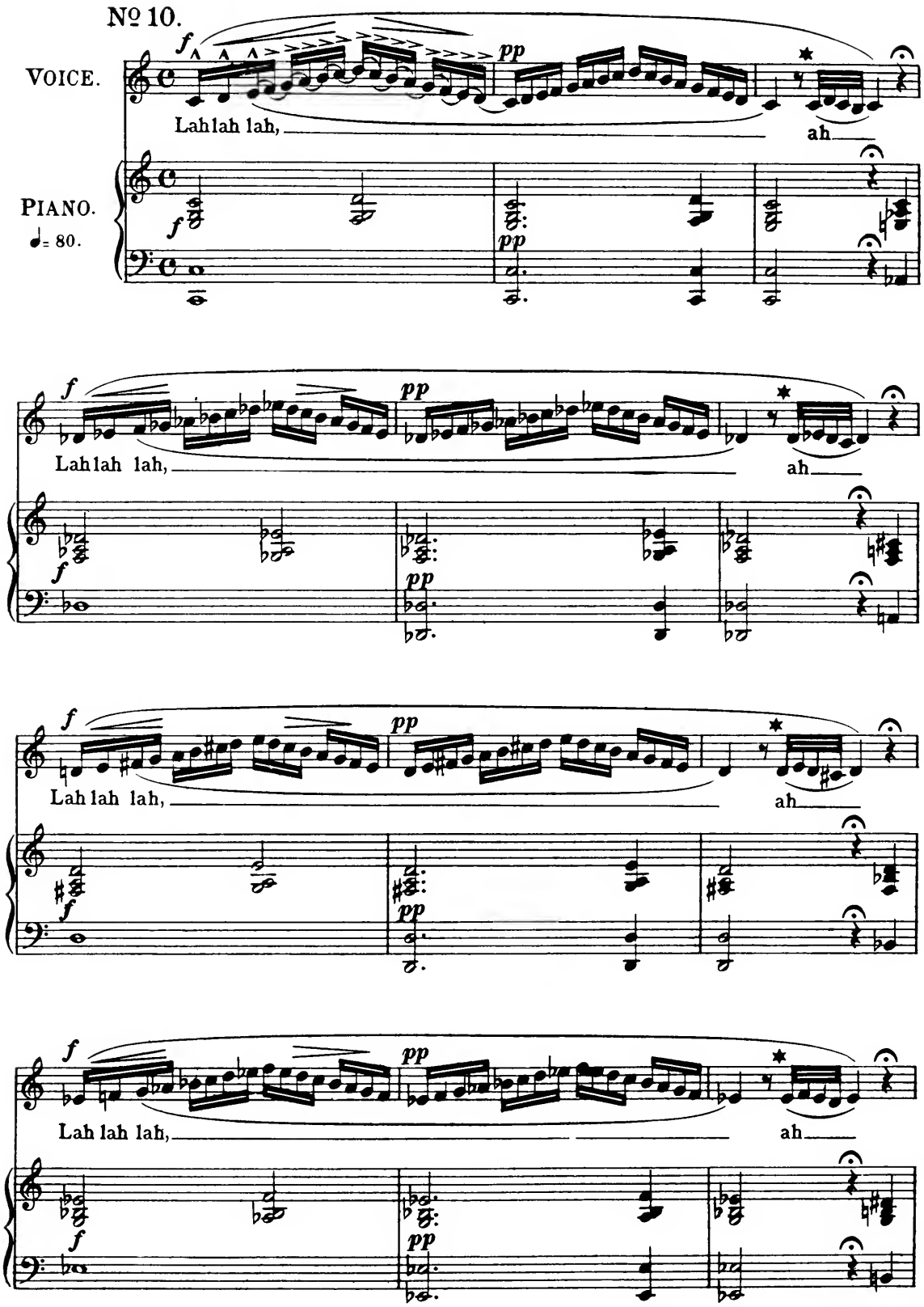
✱ *Later in his studies the stuaent may substitute a trill for this turn, but without taking a fresh breath.*



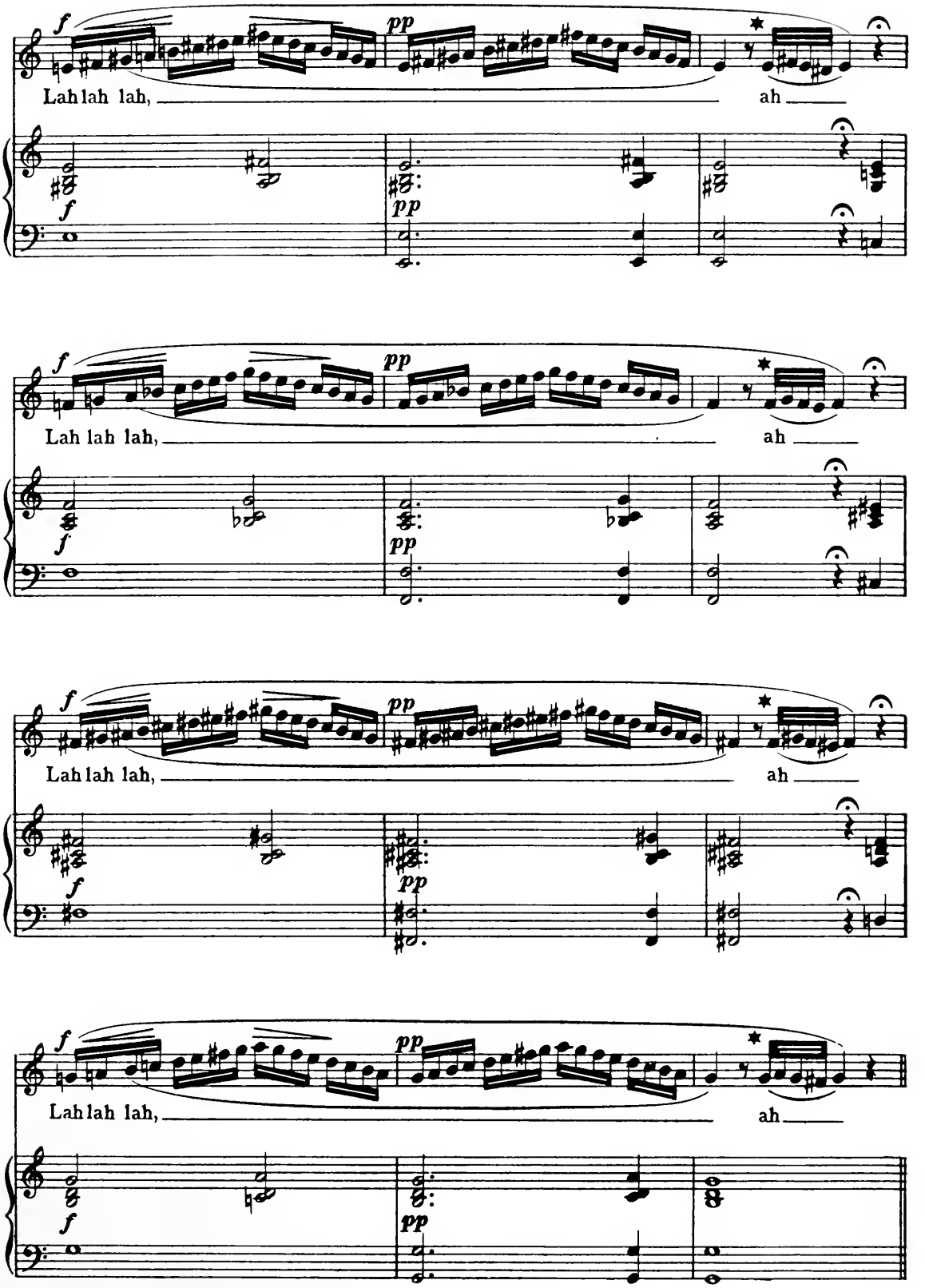
✱ *Later in his studies the student may substitute a trill for this turn, but without taking a fresh breath.*



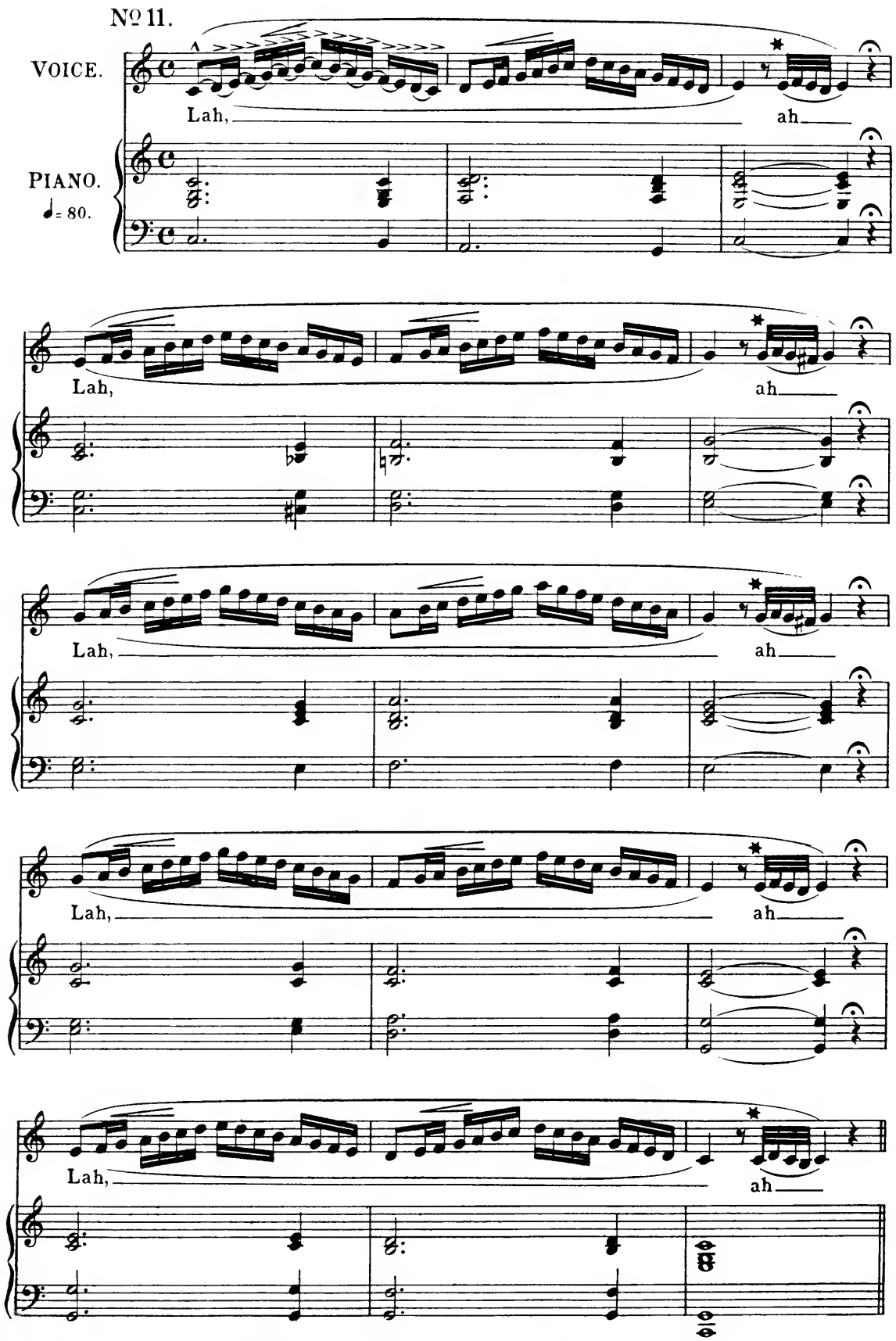
✱ *Later in his studies the student may substitute a trill for this turn, but without taking a fresh breath.*



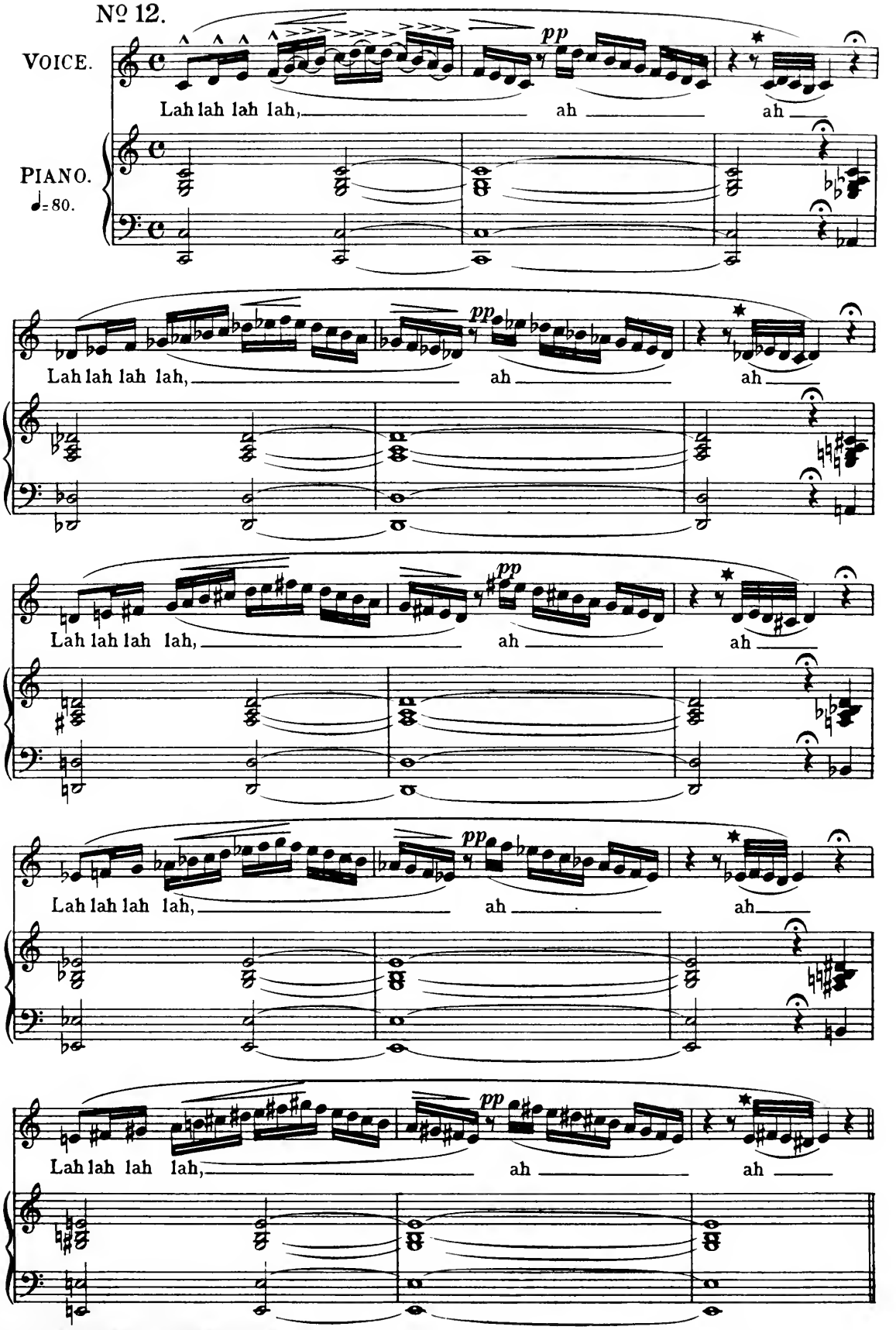
✱ *Later in his studies the student may substitute a trill for this turn, but without taking a fresh breath.*



✱ *Later in his studies the student may substitute a trill for this turn, but without taking a fresh breath.*

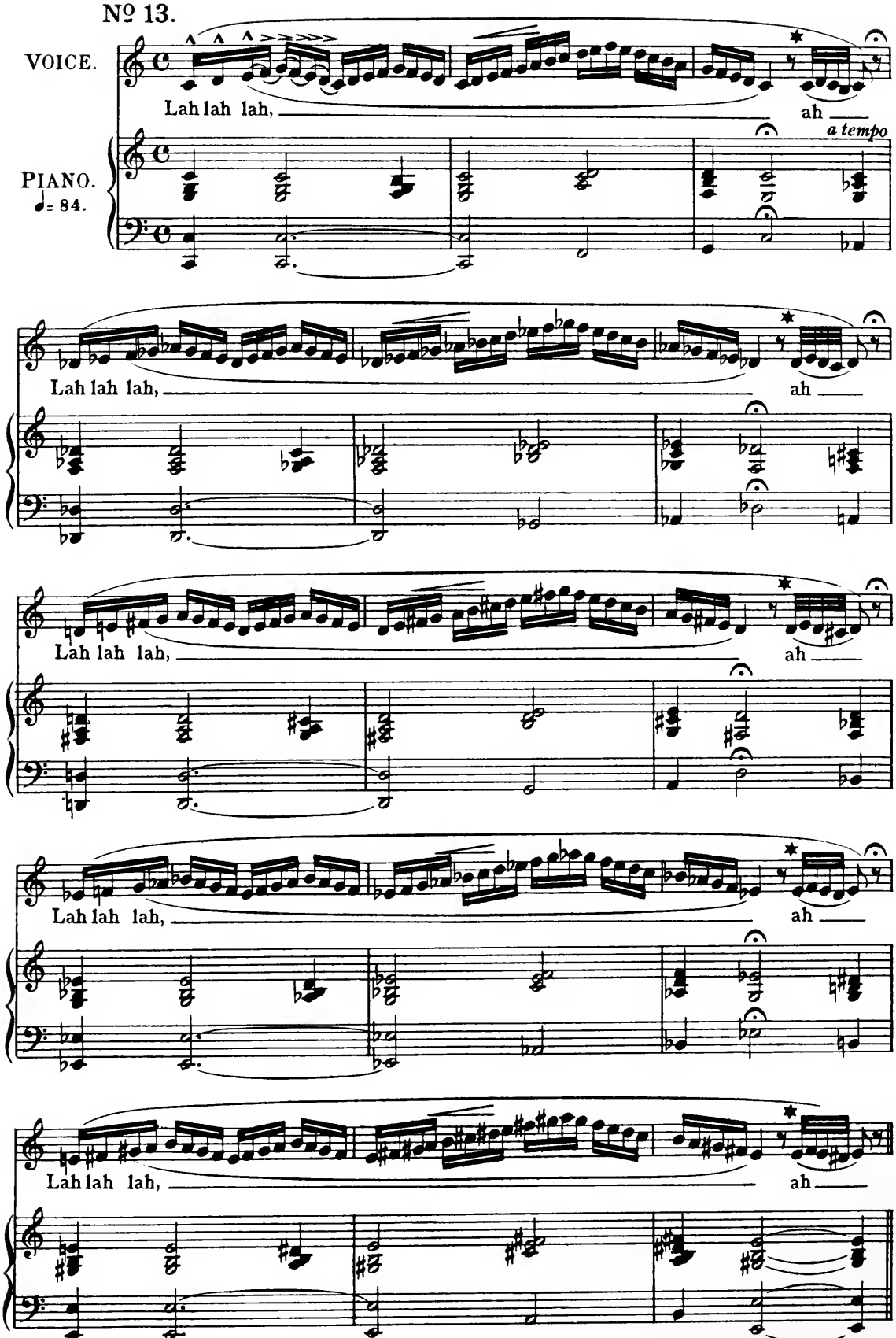


✱ *Later in his studies the student may substitute a trill for this turn, but without taking a fresh breath.*

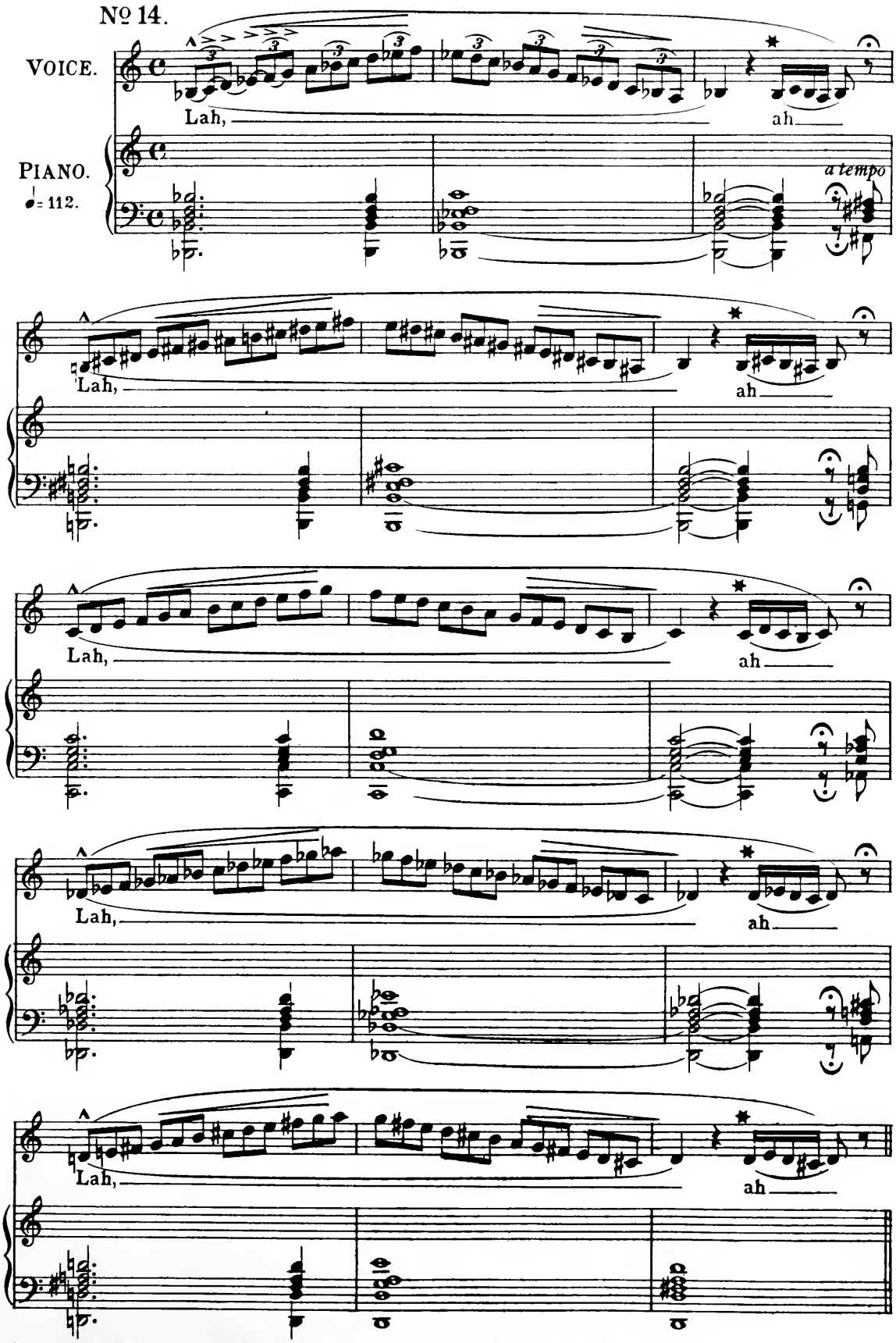


★ *Later in his studies the student may substitute a trill for this turn, but without taking a fresh breath.*

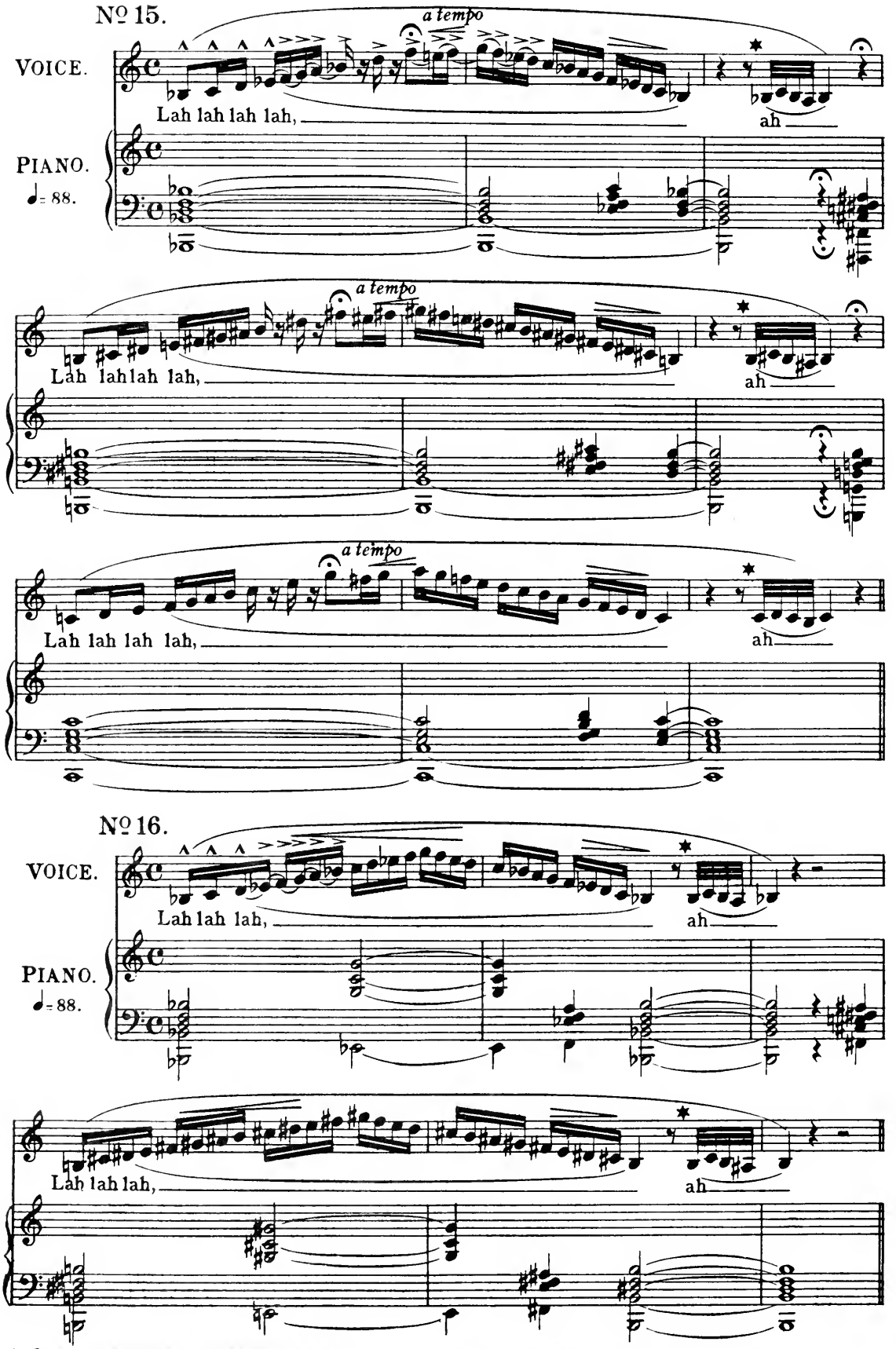
Nº 13.



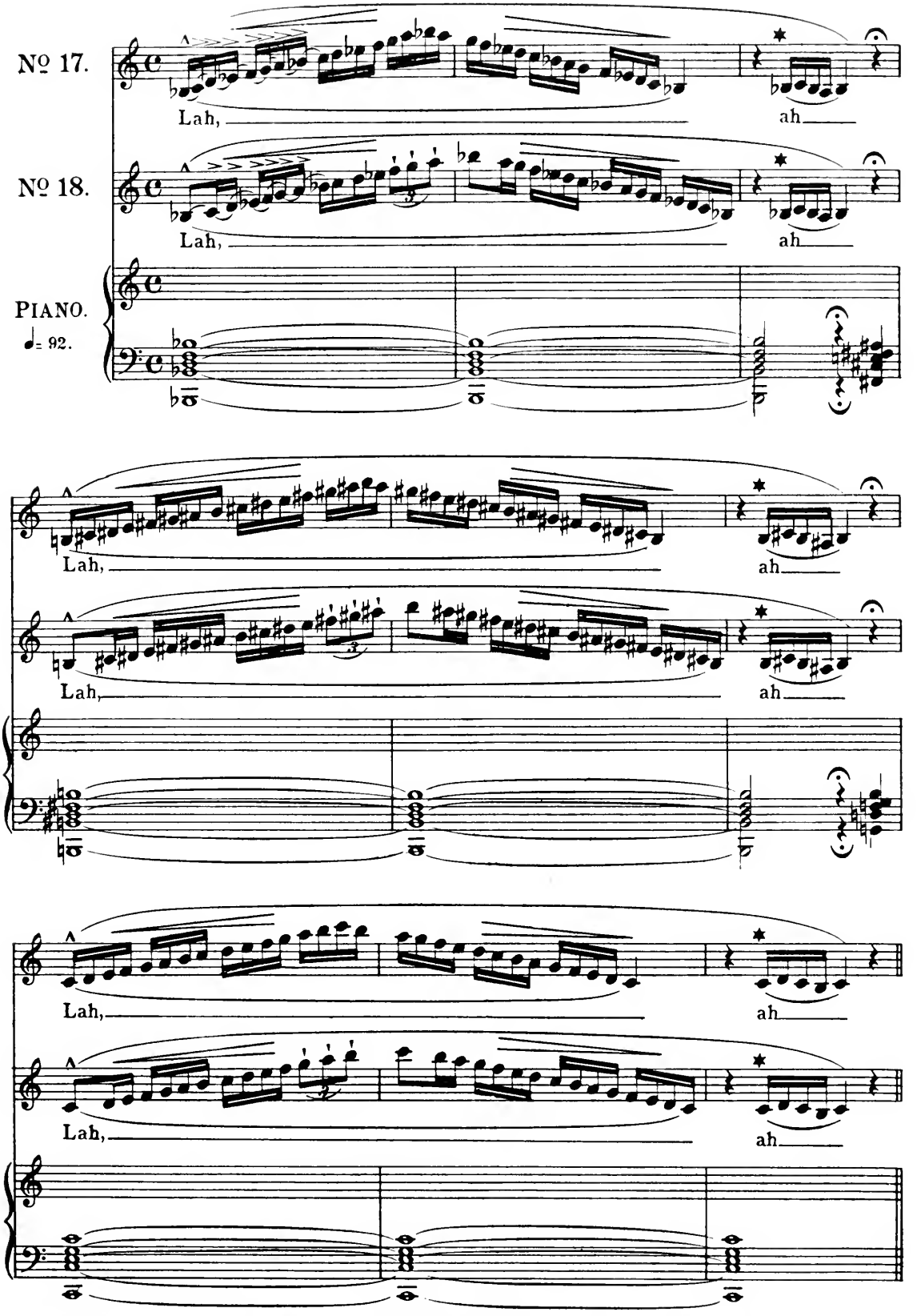
✱ *Later in his studies the student may substitute a trill for this turn, but without taking a fresh breath.*



* *Later in his studies the student may substitute a trill for this turn, but without taking a fresh breath.*



* *Later in his studies the student may substitute a trill for this turn, but without taking a fresh breath.*



✱ *Later in his studies the student may substitute a trill for this turn, but without taking a fresh breath.*

HINTS ON THE PRACTICE OF HEAD VOICE.

How necessary it is to develope the head register has been insisted on in a past chapter. Its exquisite fluty and bird-like quality, the freedom of throat which accompanies its production, and the consequent necessity of rightly controlling the breath, make the practice of this register a matter of vital importance to women. It is also of considerable advantage to men, although they cannot exhibit it in public nor make use of it except for the instruction of others. There is, however, a further advantage to be derived from the practice of this voice, viz,: every women who finds the upper medium notes A, B, C, and D rebellious, throaty, or frontal should for a time study these in the softer head register, for having once acquired the control over the breath pressure which is so essential for singing these head notes with intensity, she will find that she can produce these troublesome upper medium notes with ease and correctness, besides having at her command the softer gradations of tone on the same notes when produced by the head voice.

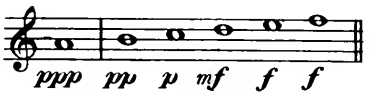
Men may likewise, and for the same reason, obtain a facility in their higher notes by practising them in the head voice.

If we raise the upper lip with the smiling muscles and sing the middle A as softly as possible, with a feeling that the voice is reflected beyond the last upper teeth towards the back of the head, we shall discover the head voice. We may know we are singing it by the sense of absolute ease in the throat; by the fact that we can express, since the lips, eyes, and face are free; and likewise that we can pronounce, for the tongue and lips are unembarrassed. In the women's voice the middle A is too soft for public use, but B if sufficiently intensified would serve as a useful pianissimo, C for gradations up to piano, and C♯, D and E♭ for gradations up to the Mezzo-forte.

Lamperti says that head voice alone should be employed for all gradations from E upwards.

To those who find difficulty in recognizing the head voice the following exercises are recommended.

For women let the aim be to produce with intensification of breath pressure —

A, B, C, D, E, F as follows — 

The D, E, and F, as they require considerable breath pressure for their development, present a serious difficulty to the student who is apt to change the register and sing them in a whoopy medium voice.

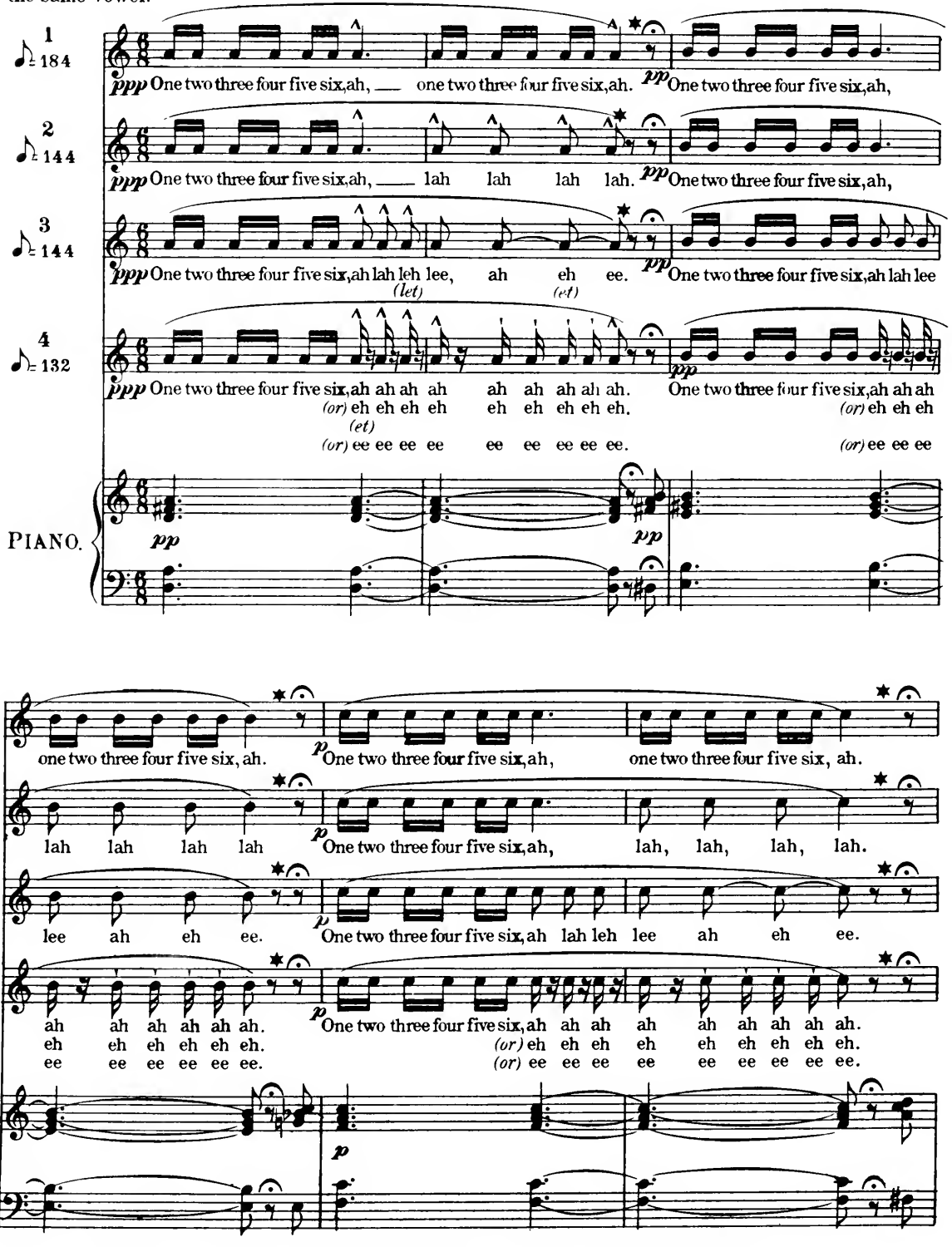
When practised by men let the notes be intensified so as to strengthen the pressure of the controlled breath, but, of course, little force of voice can be produced.

A genuine head-note can always be swelled into medium voice by a man, but a spurious head-note will not swell without breaking.

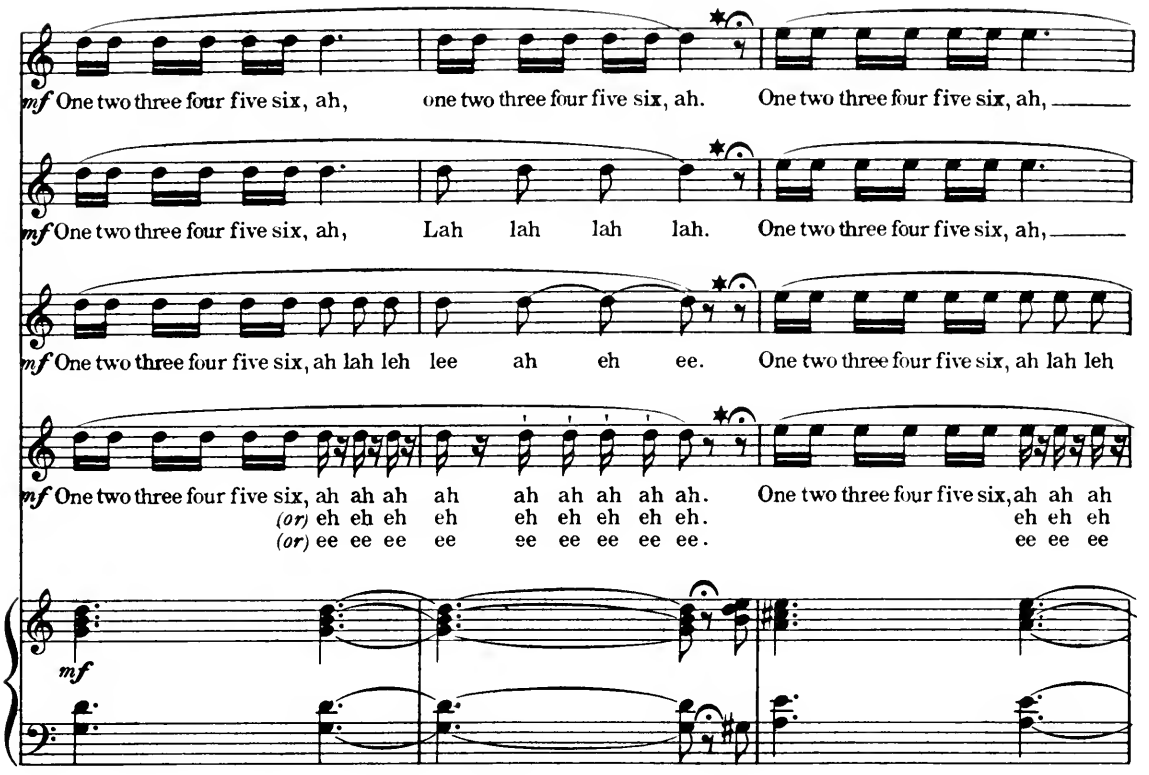
The student need not be afraid of wasting time by practising in the lowest part of this register, since by reason of the natural blending or dove-tailing of the registers, though he should fail in attaining a true head voice, he is almost certain to produce the medium voice with freedom and perfection. And further, on similar principles, the practice of the following six exercises low down in the medium voice, will assist the bass, baritone, and contralto, to acquire a like freedom in the chest register. Lastly, the first four exercises would, if transposed, form an excellent practice for the chest register itself.

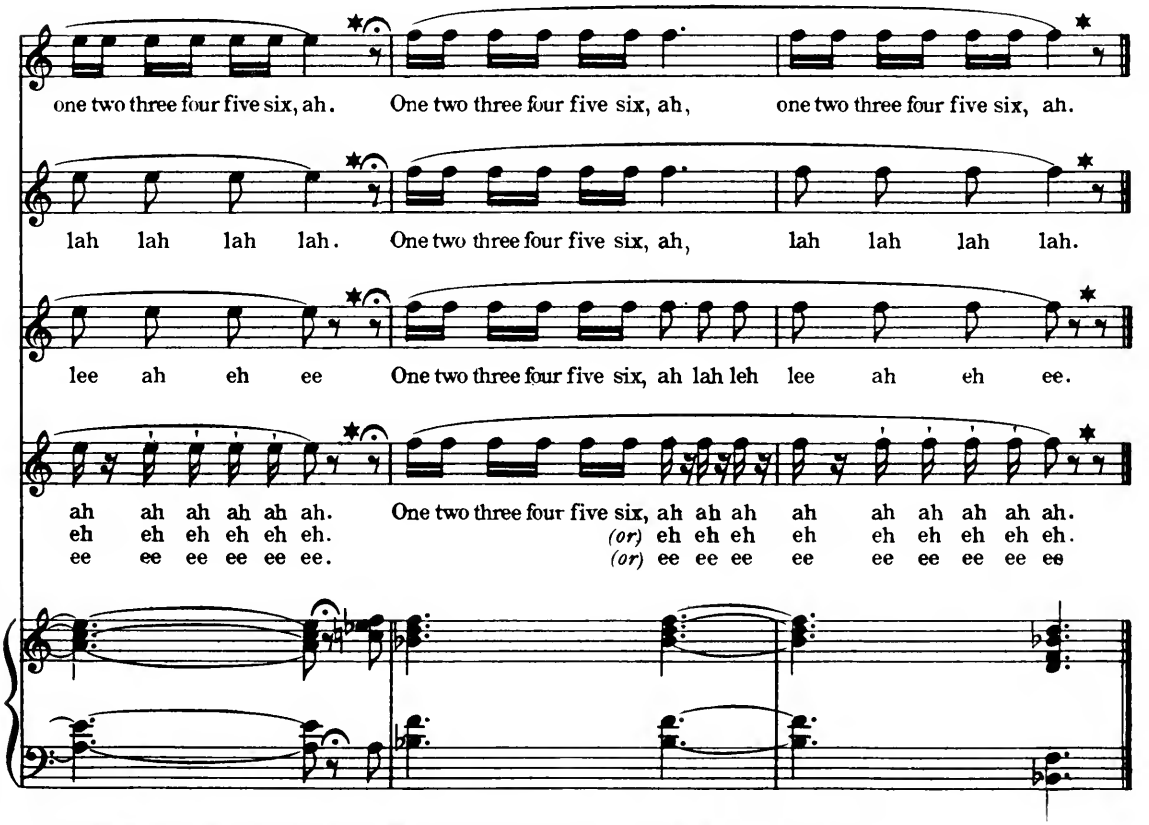
EXERCISES ON THE HEAD REGISTER

Preserve the fluty and bird-like character of the voice and let it seem to be reflected towards the back of the head. All the upper teeth must be revealed and the voice must convey the expression of a smile. The mouth must be open and the jaw loose, and not to move with the *l*, nor while singing passages on the same vowel.

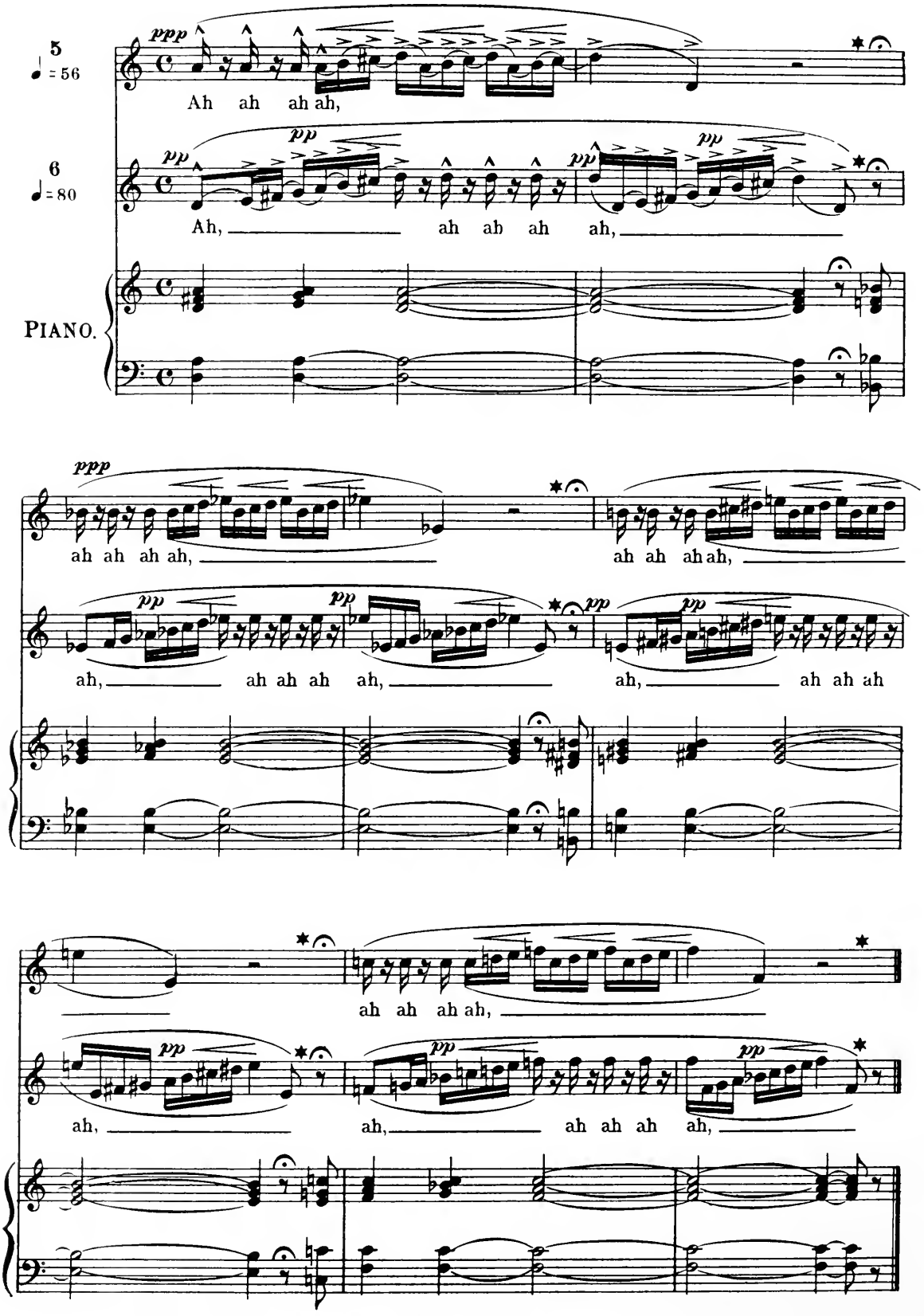


✱ *Occasionally, after a slight pause, test the breath control by singing a turn or a trill.*



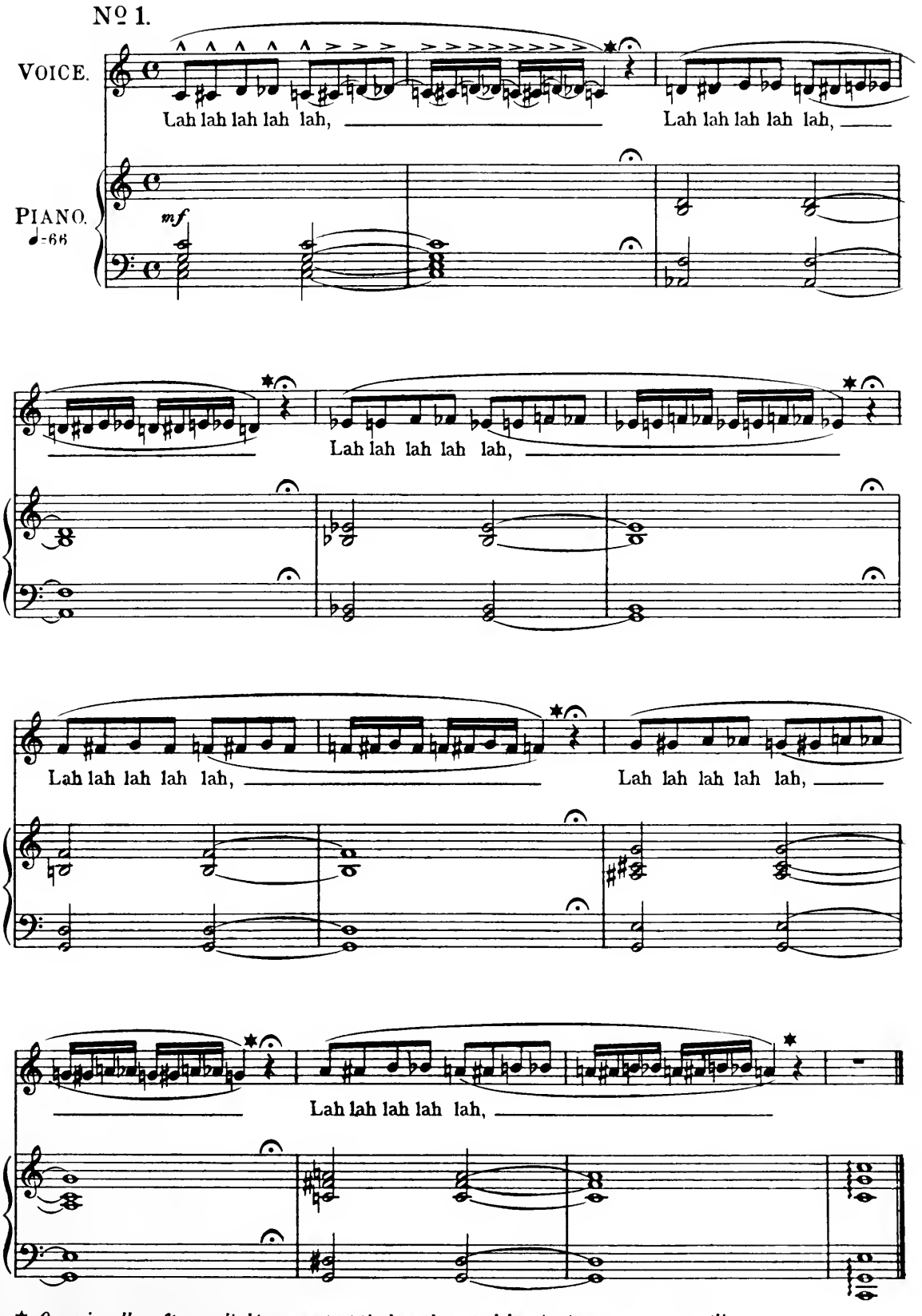


✱ *Occasionally, after a slight pause, test the breath control by singing a turn or a trill.*

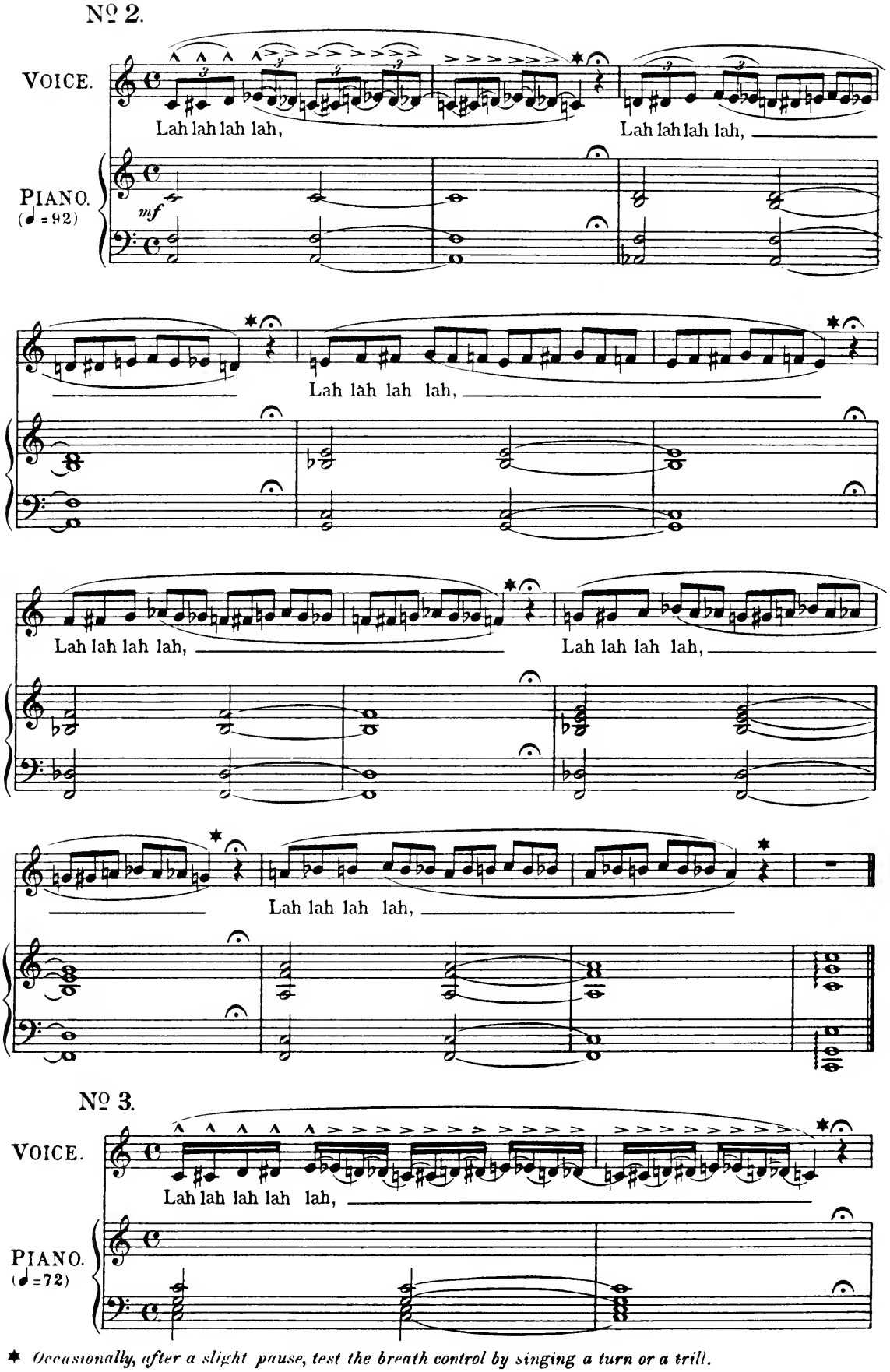


✱ *Occasionally, after a slight pause, test the breath control by singing a turn or a trill.*

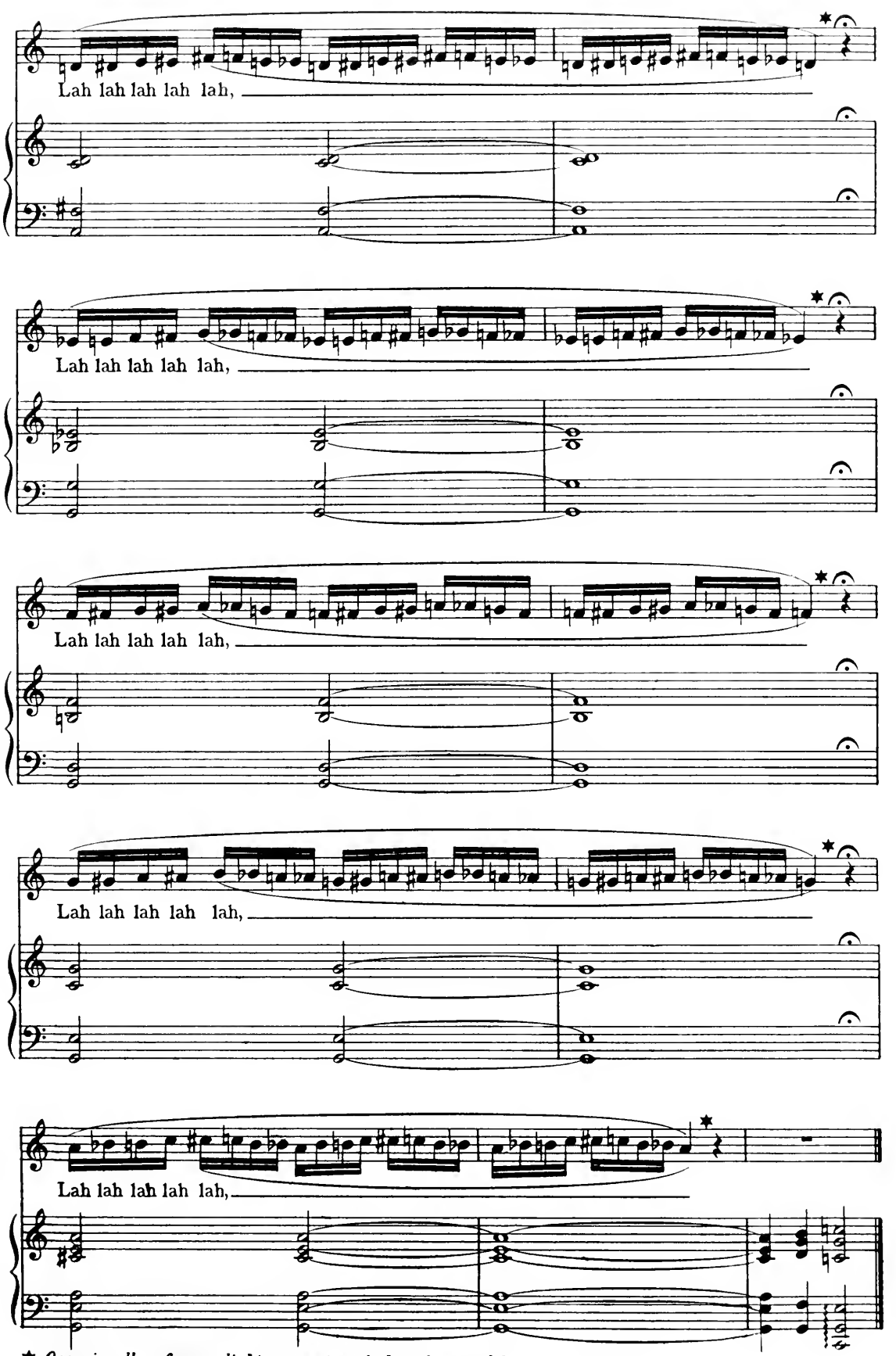
EXERCISES ON THE CHROMATIC SCALES.



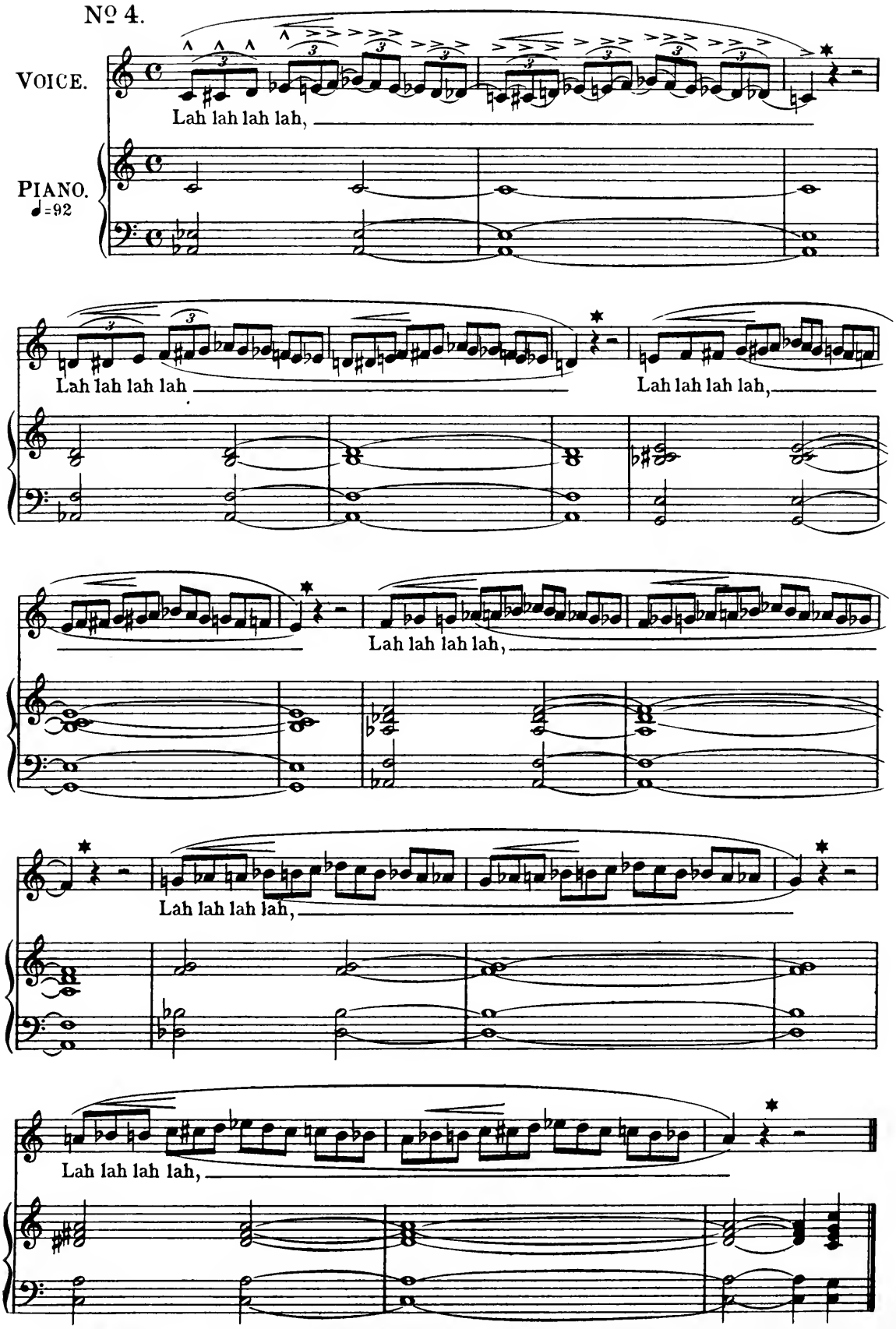
✱ *Occasionally, after a slight pause, test the breath control by singing a turn or a trill.*



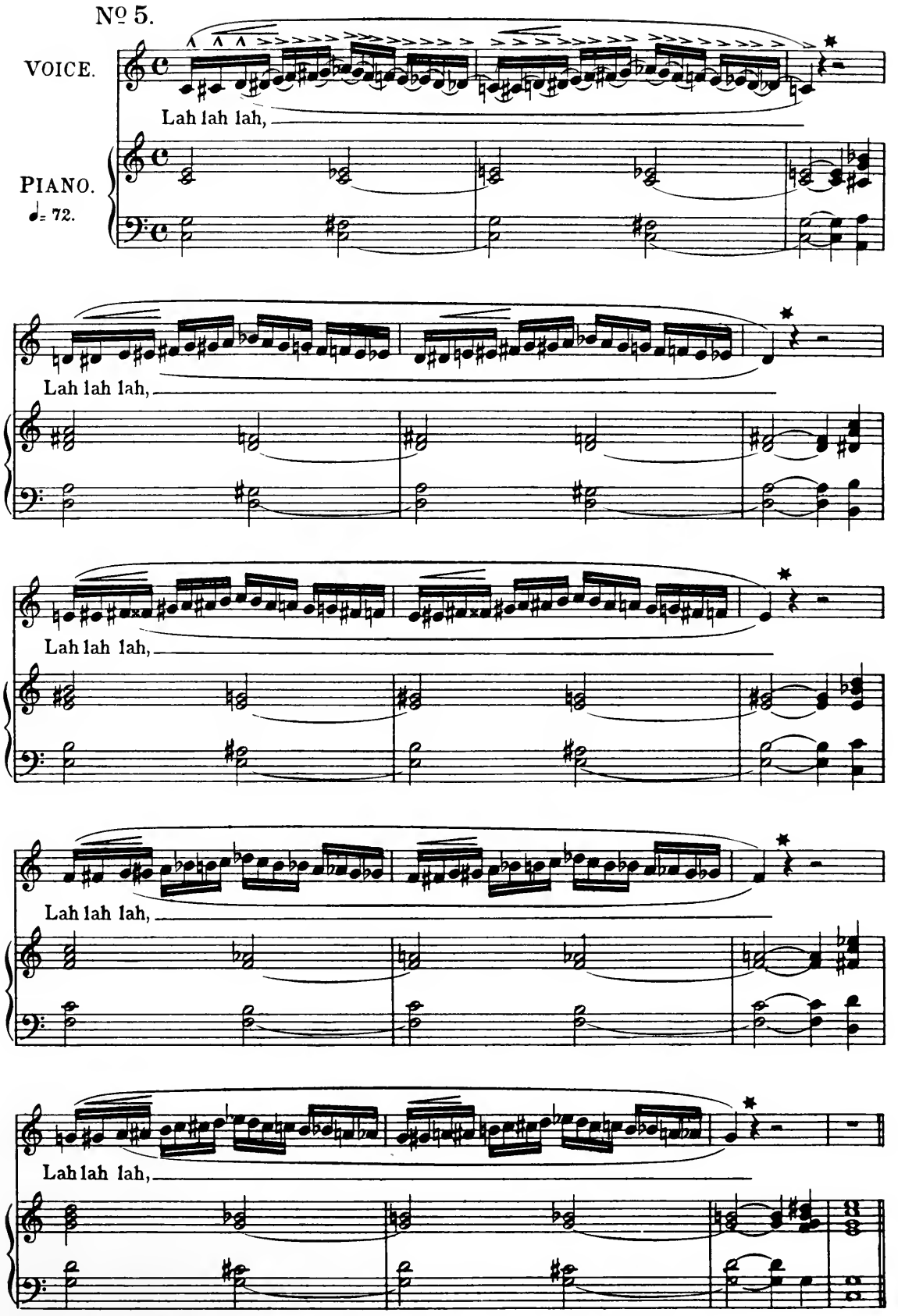
✱ *Occasionally, after a slight pause, test the breath control by singing a turn or a trill.*



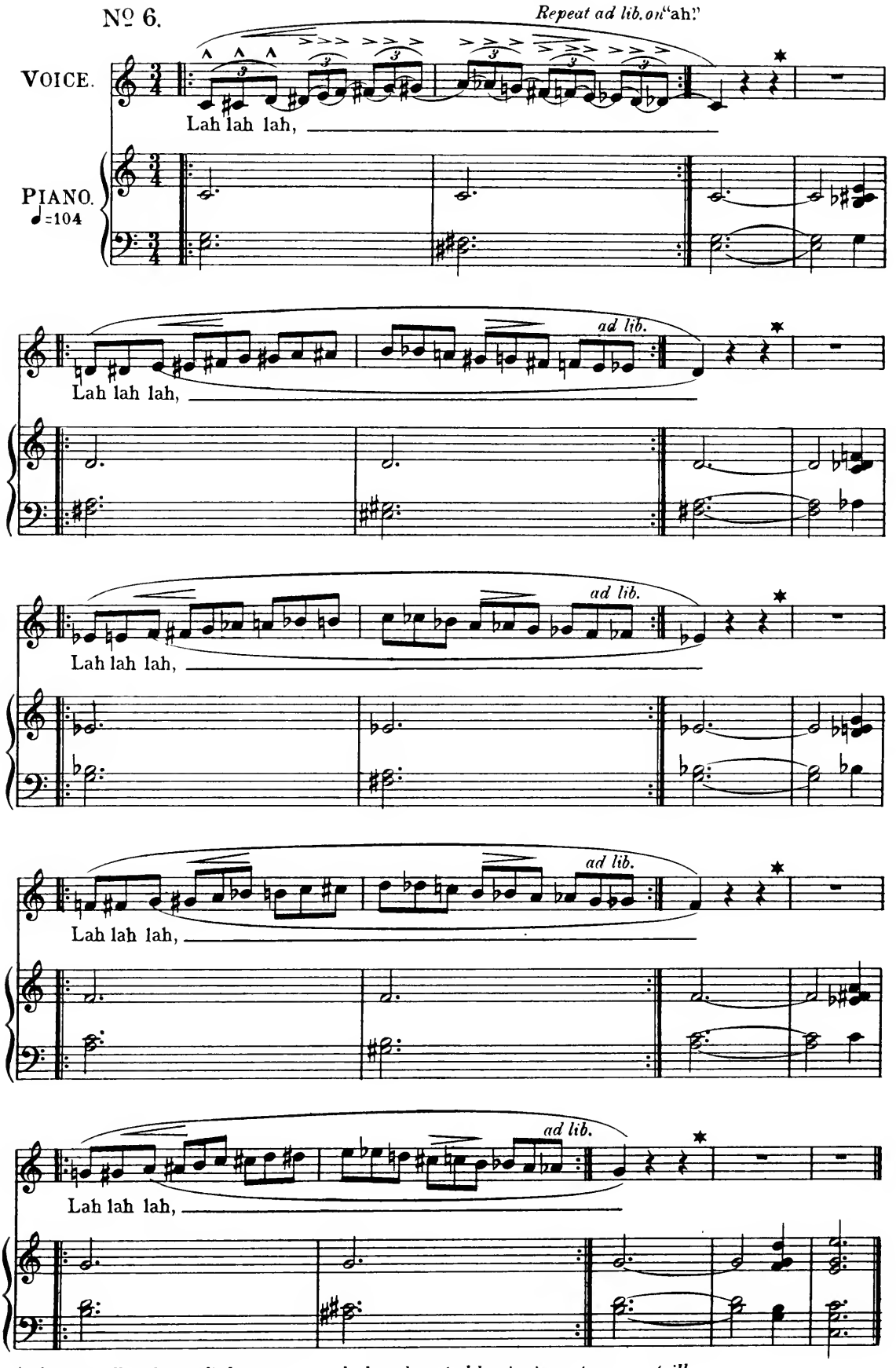
✱ *Occasionally, after a slight pause, test the breath control by singing a turn or a trill.*



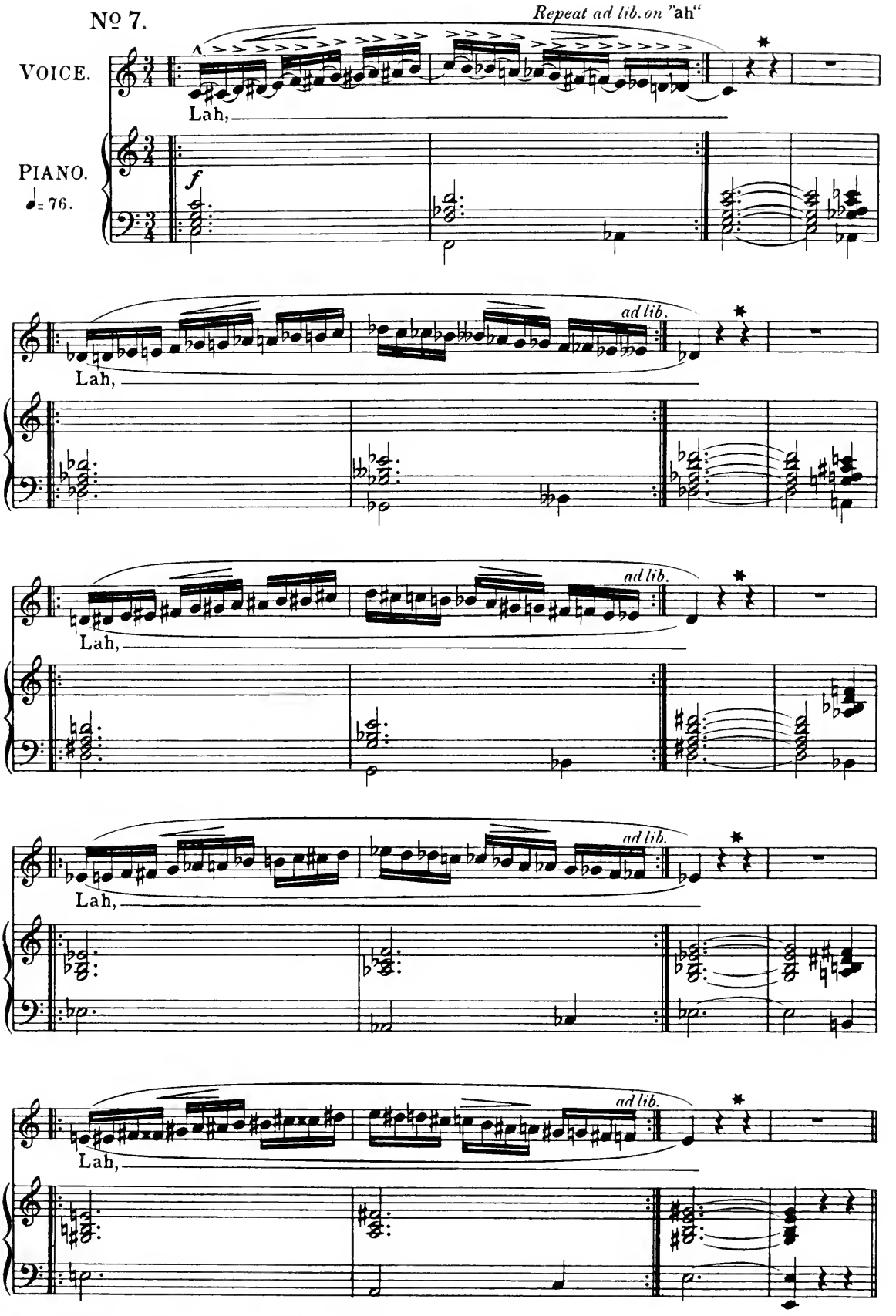
✱ *Occasionally, after a slight pause, test the breath control by singing a turn or a trill.*



* *Occasionally, after a slight pause, test the breath control by singing a turn or a trill.*

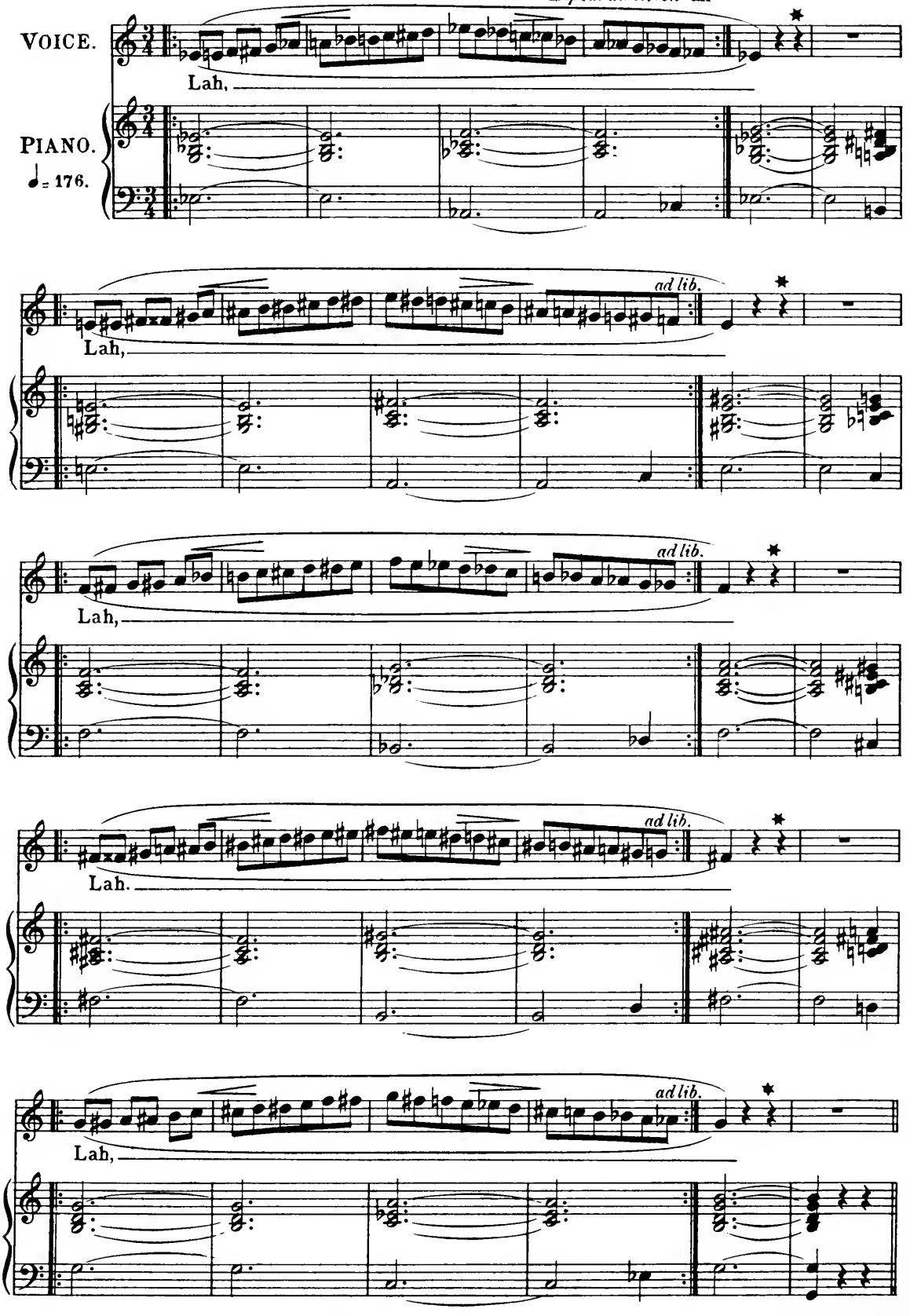


✱ *Occasionally, after a slight pause, test the breath control by singing a turn or a trill*



* *Occasionally, after a slight pause, test the breath control by singing a turn or a trill.*

No 8.



★ *Occasionally, after a slight pause, test the breath control by singing a turn or a trill.*

No 9.

Repeat ad lib. on "ah."

VOICE.

PIANO. ♩=108

Lah.

ad lib.

Lah,

ad lib.

Lah,

ad lib.

Lah,

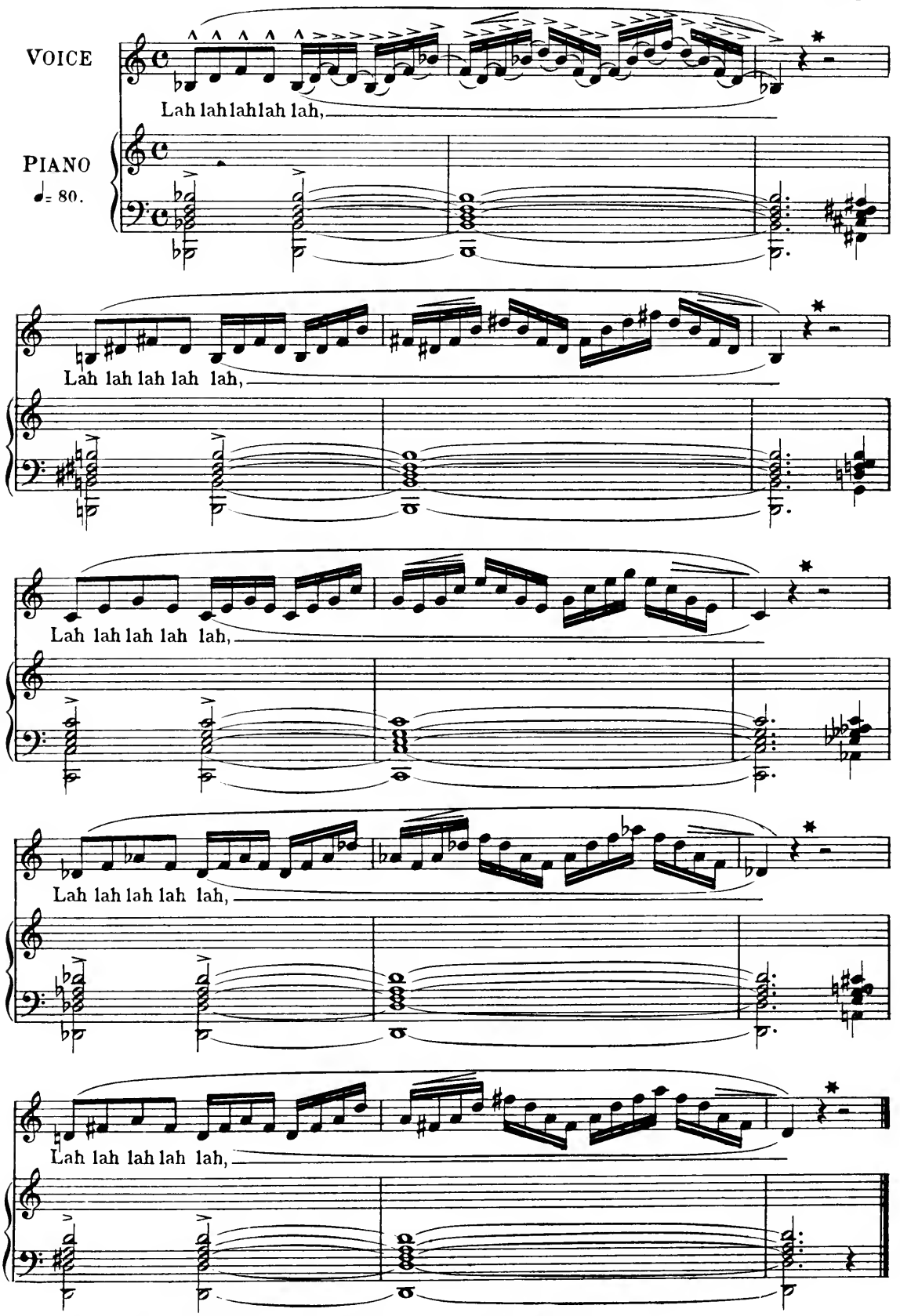
ad lib.

Lah,

* *Occasionally, after a slight pause, test the breath control by singing a turn or a trill*

EXERCISE ON THE ARPEGGIO.

An Arpeggio is a passage consisting of the notes of a chord sounded consecutively as on a harp.



★ *Occasionally, after a slight pause, test the breath control by singing a turn or a trill.*

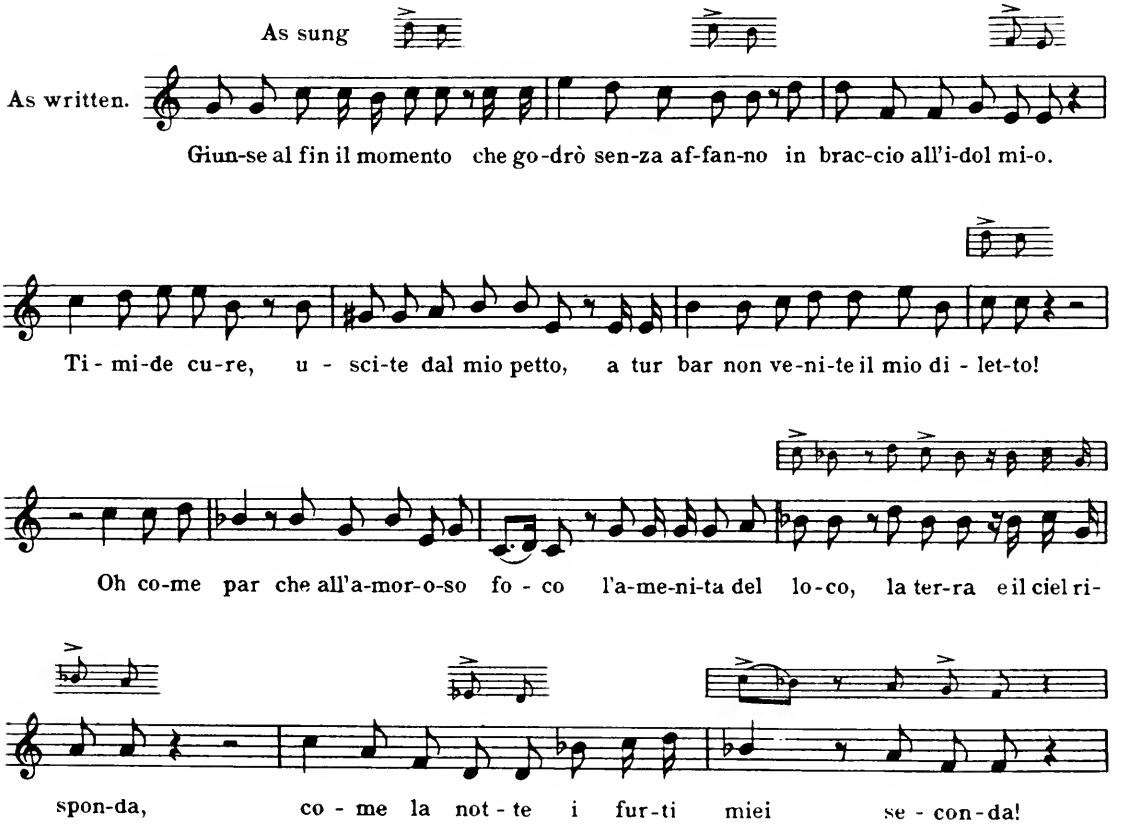
EMBELLISHMENTS

At the present time vocal embellishments, with the exception of the trill, are nearly always written out in full; but in old music they are indicated by certain signs, which often present difficulty to the beginner and of which it is on that account desirable to give a short description.

THE APPOGGIATURA.

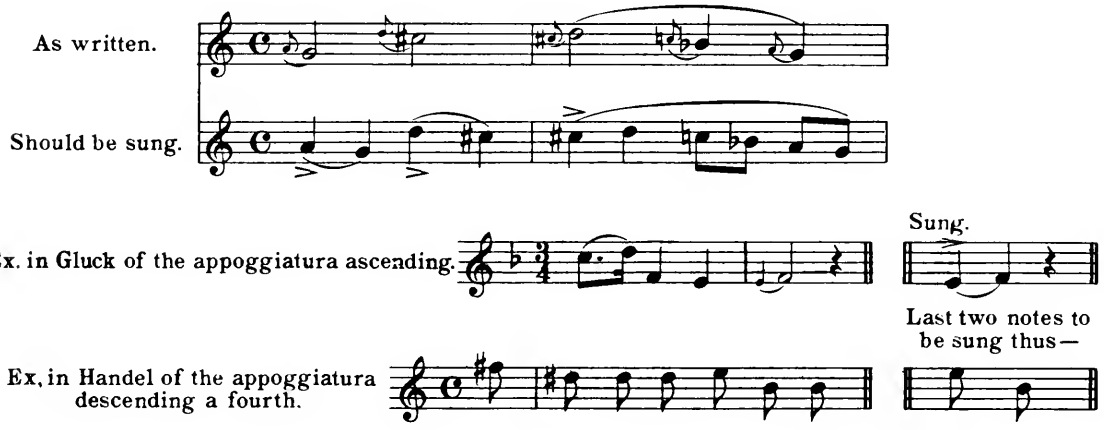
The *Appoggiatura* offers special difficulty, because its value is often undefined and has to be left to the taste and feeling of the singer. Certain accented notes in a melody, forming as a rule with the bass the intervals of the eleventh, ninth, and seventh, have been termed appoggiature from their *leaning*, as it were, on the next note to which they almost invariably descend. Without preparation these discordant intervals were forbidden by the rules of strict harmony, but they were found in course of time so pleasing to the ear, that they were used by singers before composers dared to break the rules by writing them down, and hence they are, especially in recitatives, often omitted altogether from the printed score, though intended to be sung, as for instance–

Examples of the traditional addition of the appoggiature in the recitative, "Guinse al fin il momento" from Mozart's Opera, "Le Nozze di Figaro."

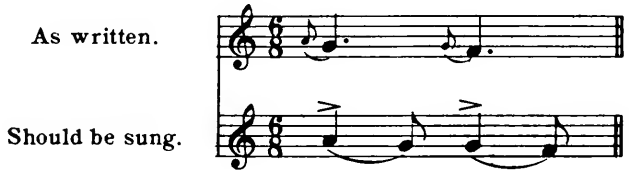


In the arias, however, the composers frequently adopted the practice of writing them as small notes in front of those to which they usually descend; but unhappily they followed no invariable rule, sometimes writing the note and sometimes omitting it, to the great confusion of students.

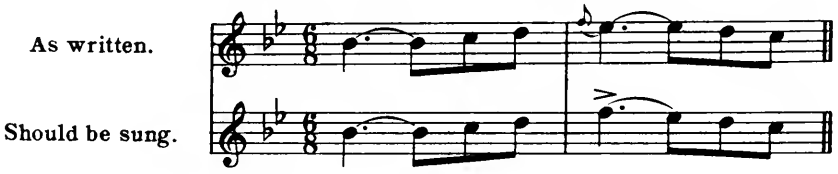
When sung, the appoggiatura always takes half the value of the succeeding note; thus:—



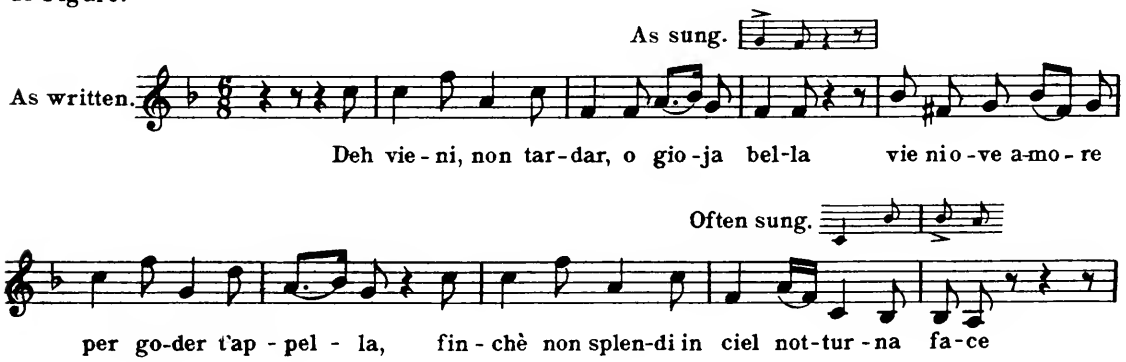
Except in the case of a dotted note, when the appoggiatura takes two-thirds of the value of the succeeding note (on the authority of C. Ph. E. Bach and Leopold Mozart); thus:

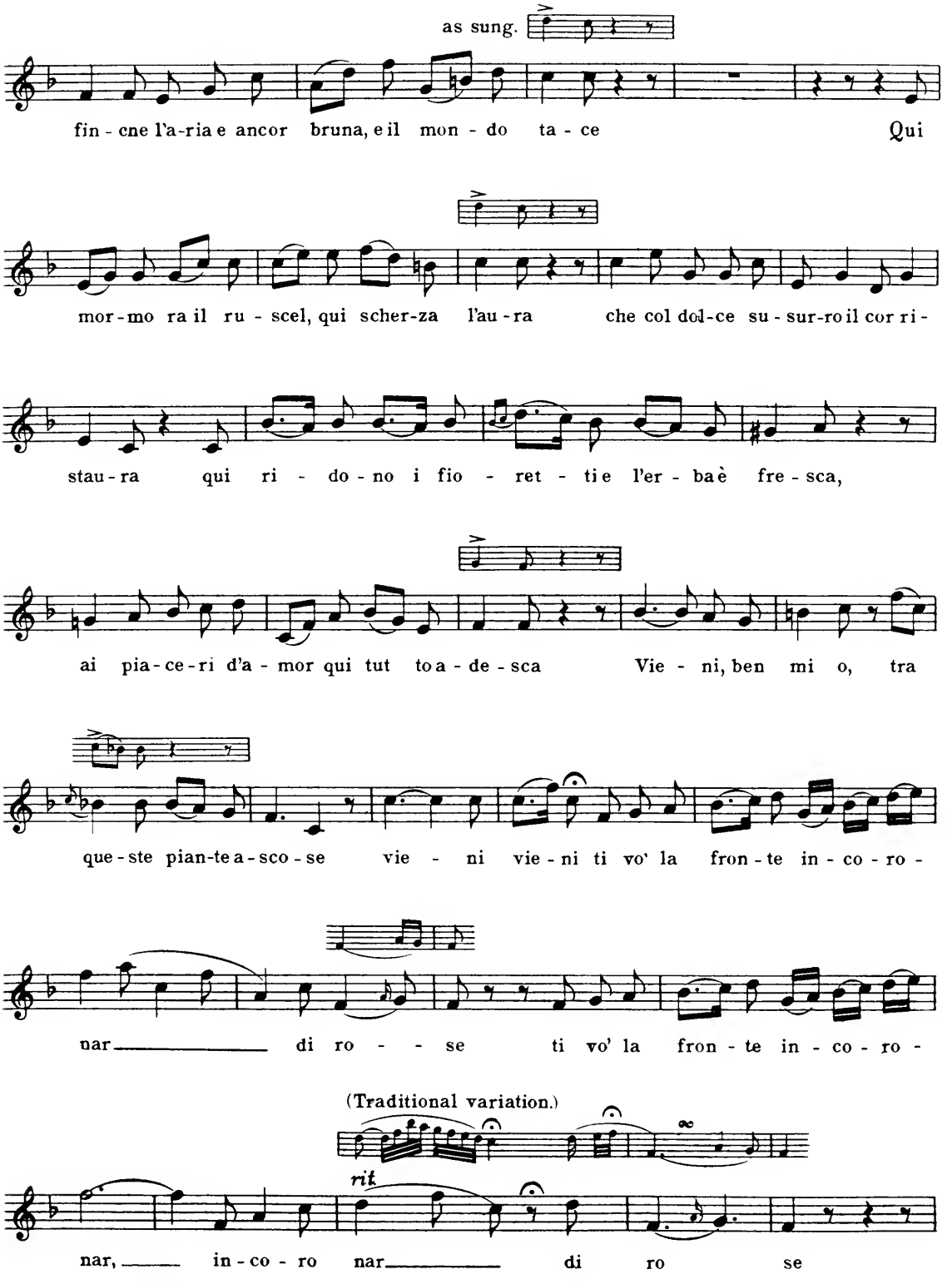


When, however, the dotted note is lengthened by being tied, the appoggiatura takes the full value of the dotted note and descends on to the tied note (on the same authority); thus:—



Examples of appoggiature as sung in the Aria "Deh vieni non tardar" from "Le Nozze di Figaro."

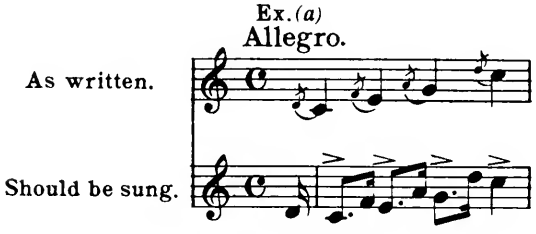



as sung.
fin - cne l'a-ria e ancor bruna, e il mon - do ta - ce Qui
mor-mo ra il ru - scel, qui scher-za l'au-ra che col dol-ce su - sur-ro il cor ri -
stau-ra qui ri - do - no i fio - ret - ti e l'er - ba è fre - sca,
ai pia-ce-ri d'a - mor qui tut to a - de - sca Vie - ni, ben mi o, tra
que-ste pian-te a-sco-se vie - ni vie-ni ti vo' la fron-te in - co - ro -
nar di ro - se ti vo' la fron - te in - co - ro -
(Traditional variation.)
rit
nar, in - co - ro nar di ro se

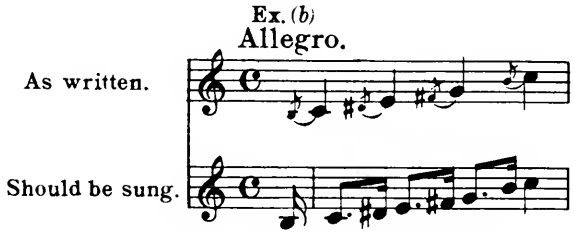
ACCIACCATURA AND MORDENT.

The acciaccatura in old music differs from the appoggiatura by being written with a stroke through its stem and tail thus, 𝅘𝅥𝅯. It does not affect the value of the succeeding note, but is sung as quickly as possible, so as to give to the following note a marked accent; thus: —

Ex. (a)



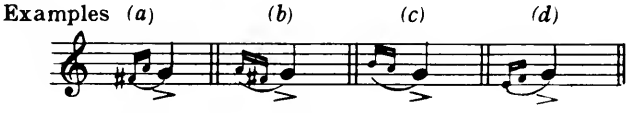
Ex. (b)



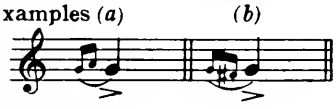
In modern music, however, a small note of any form generally indicates an acciaccatura, the appoggiatura being almost invariably written as a full note.

NOTE. — It should be mentioned that confusion often arises from the wrong use of the appoggiatura and acciaccatura signs in engraved and printed music, one frequently being used for the other through ignorance.

The double acciaccatura consists of two notes quickly sung before an accented note, thus:—



The *mordant* is a particular form of the foregoing, sung thus: —

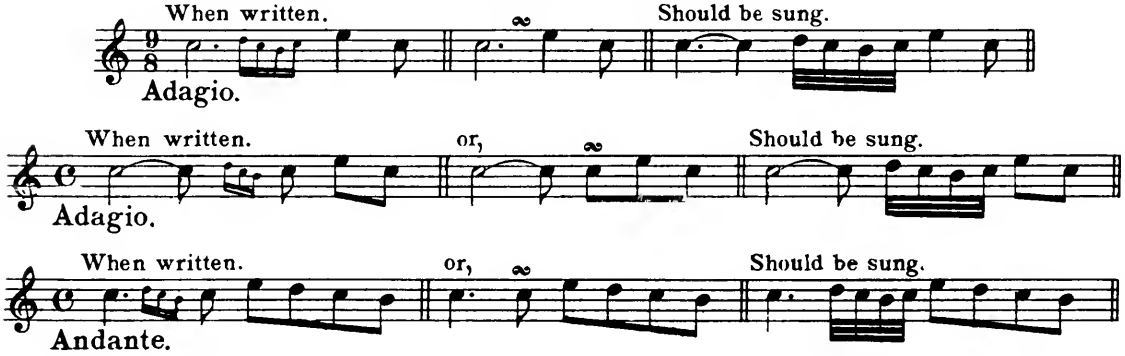


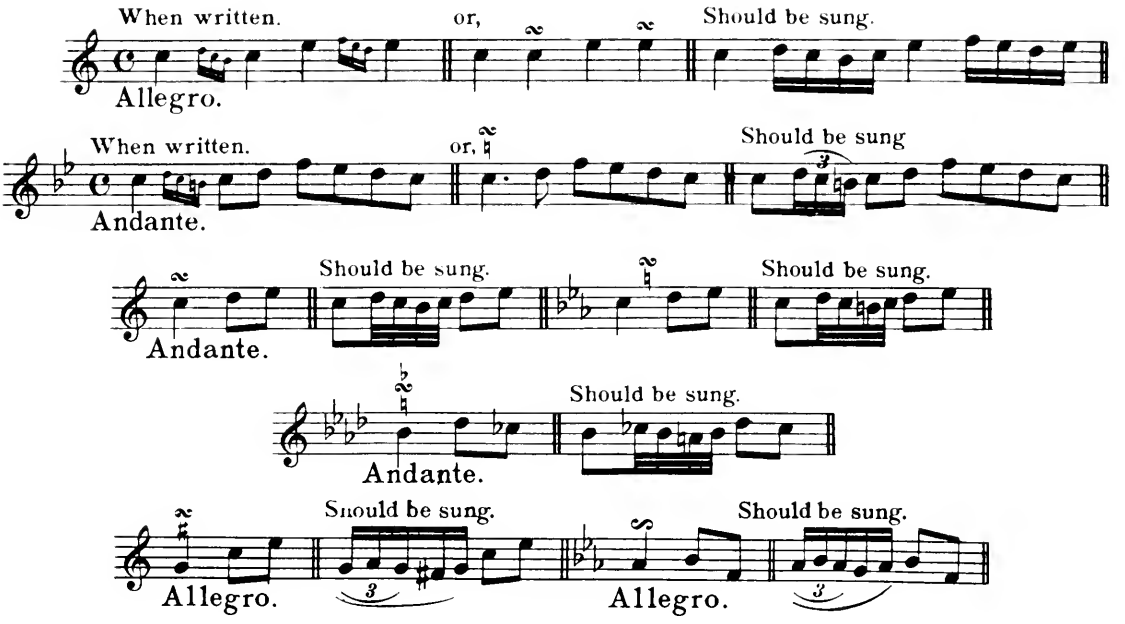
GRUPPETTO OR TURN.

This is a group of three or four notes described by the sign ∞ As a general rule it may be stated that if the higher interval is a tone, than the lower one is a semitone, and *vise versa*. If however both intervals are semitones, it is called a chromatic turn.

Sometimes an accidental is placed above or under the ∞ to indicate that the upper or lower note respectively is sharpened or flattened

EXAMPLES OF VARIOUS TURNS AND THE MANNER IN WHICH THEY SHOULD BE SUNG.





TRILL.

The trill is an embellishment consisting of the principal note which necessarily belongs to the harmony of the composition, sung in rapid alternation with the note of the scale next above it.

Apart from the accent which the singer may be prompted to give at the beginning or near the end of the trill, and which must of course fall on the principal note, *the object to be aimed at is absolute equality of tone* on the two notes, and the student who has mastered the exercises in the preceding part will find little difficulty in the acquirement of this, one of the most consummate beauties of the art of singing.

There may be, it is true, some voices so heavy by nature as to be incapable of the rapid oscillation necessary to a good trill; nevertheless it is certain that most singers could, by a right method, acquire that which they often convince themselves to be impossible of attainment.

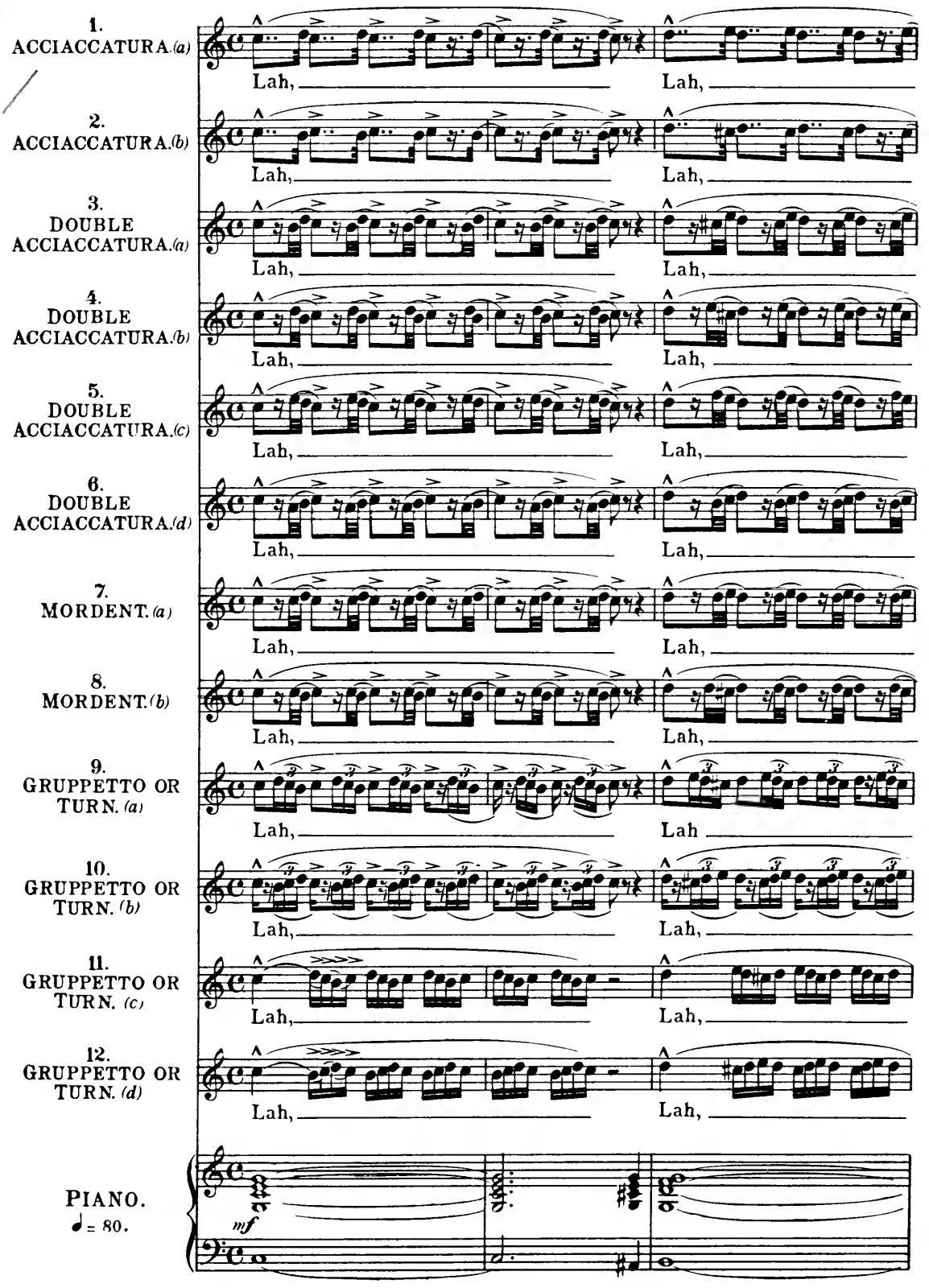
A trill is generally finished with a turn. Towards the acquirement of the trill little more can be suggested than that which has been the groundwork of our scale practice: *e.g.*, the rapid reiteration of the lah on two notes (see page 74), faster and faster, until the rapidity prevents the pronunciation of the *l*, and it becomes a trill, or the rapid succession of staccato Ahs (see page 73 and Rule X.), until the staccato becomes impossible, and a true rapid legato ensues, forming a trill.

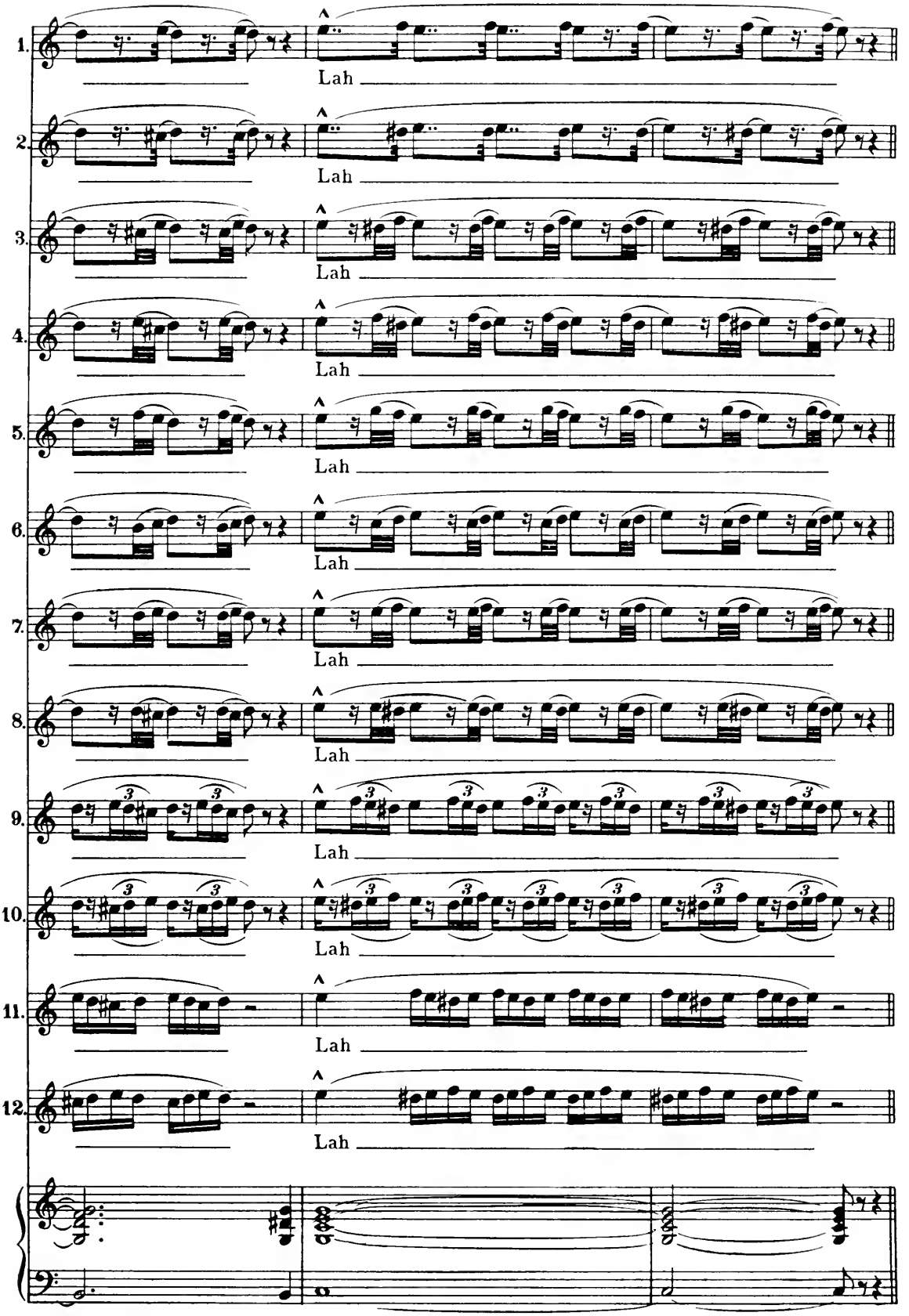
But in practising it may be suggested that it is advisable, in order to gain a feeling of even oscillation, to begin with a larger interval, *e.g.*, of a fourth, then reducing it to a third, and lastly to the trill itself.

Further, the student must be on his guard against bad habits in reference to the trill; hence he should stop instantly, (*a*) if he finds that he is not singing exactly the right notes, that is, accurately in tune, (*b*) if the notes are not exactly equal in force and tone, (*c*) if the notes are not equal in time, which will result in jerkiness, (*d*) if the eyes and face cease to convey the expression of a smile, (*e*) if the jaw moves, and (*f*) if the pronunciation is marred.

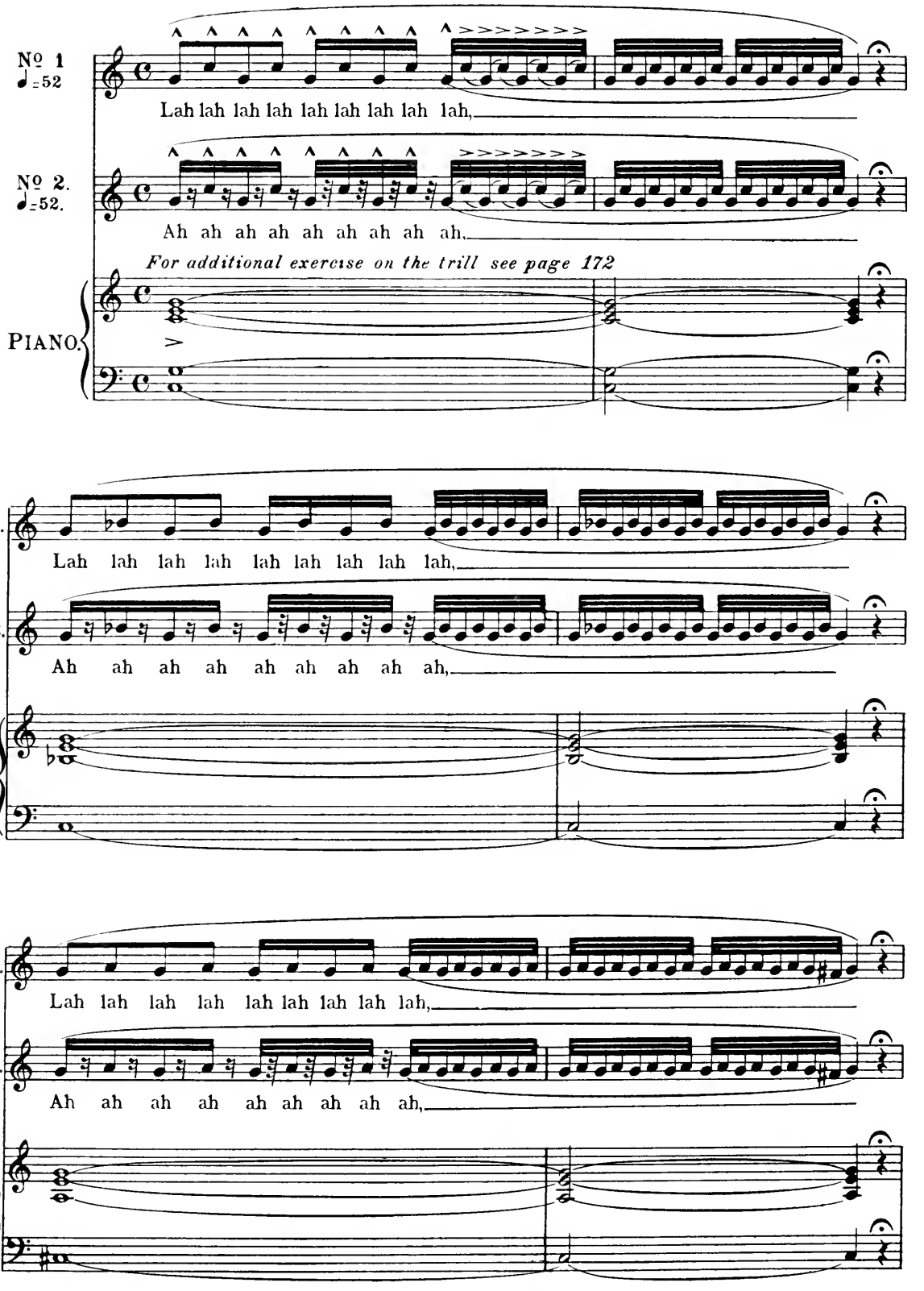
All these faults are due to rigidity of the instrument and defective breath control.

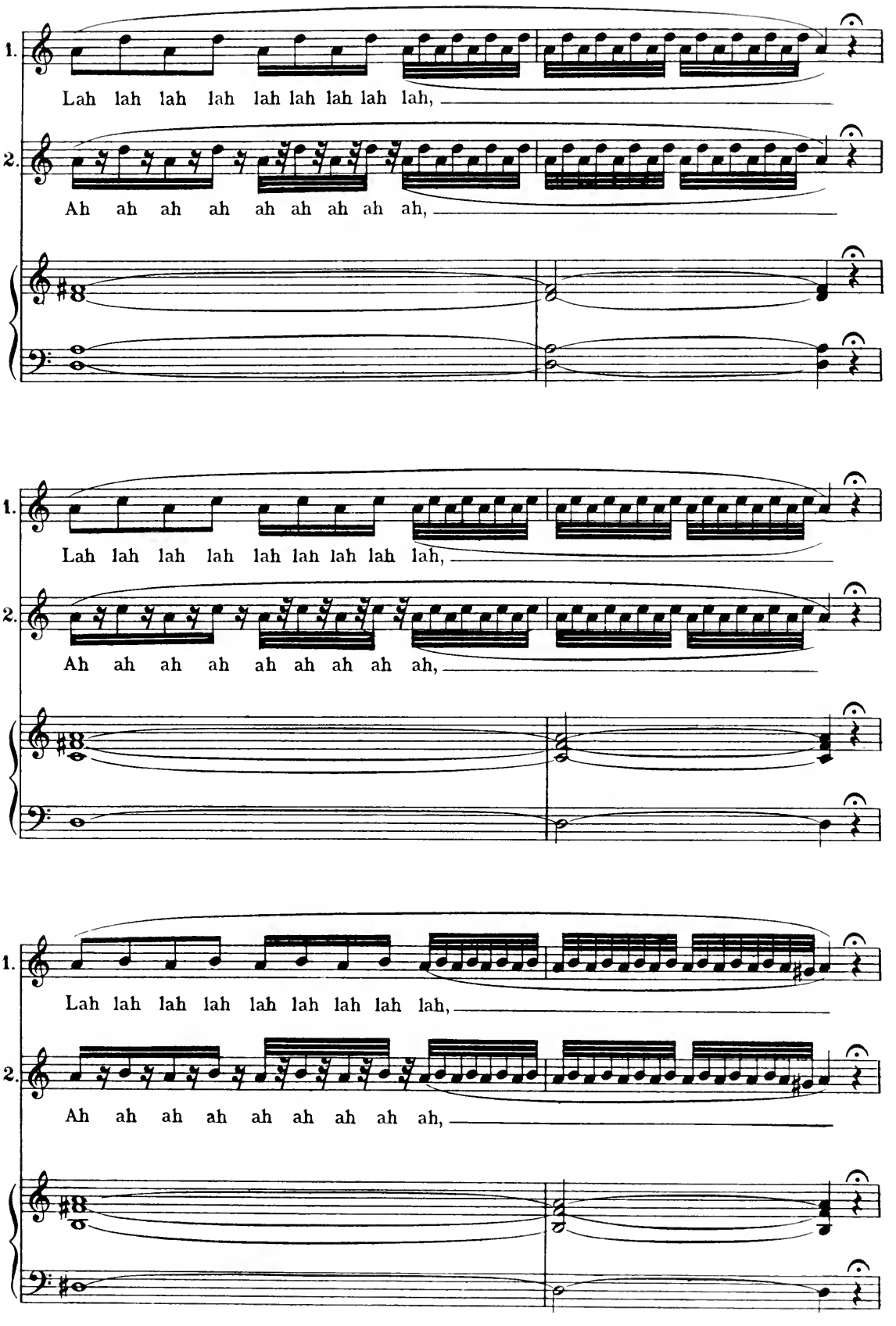
EXERCISES ON THE EMBELLISHMENTS.

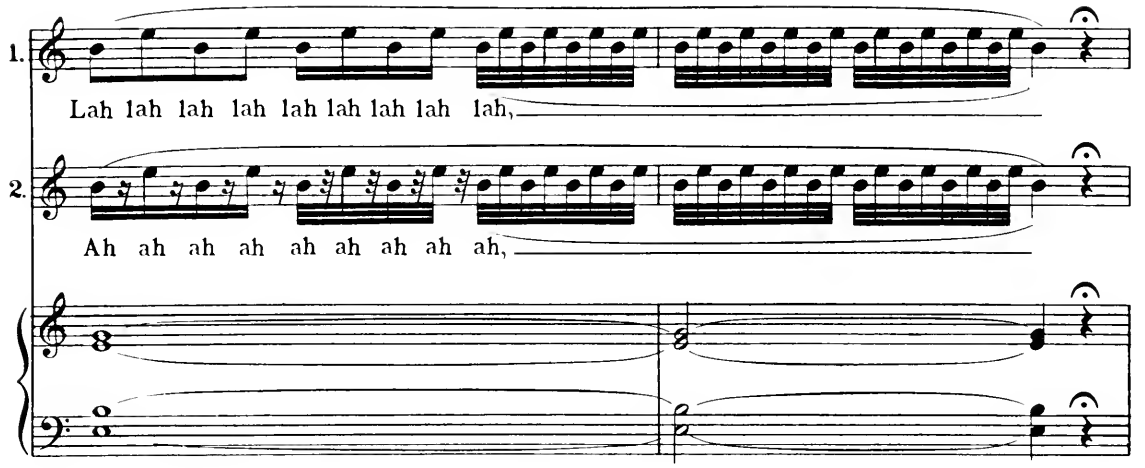


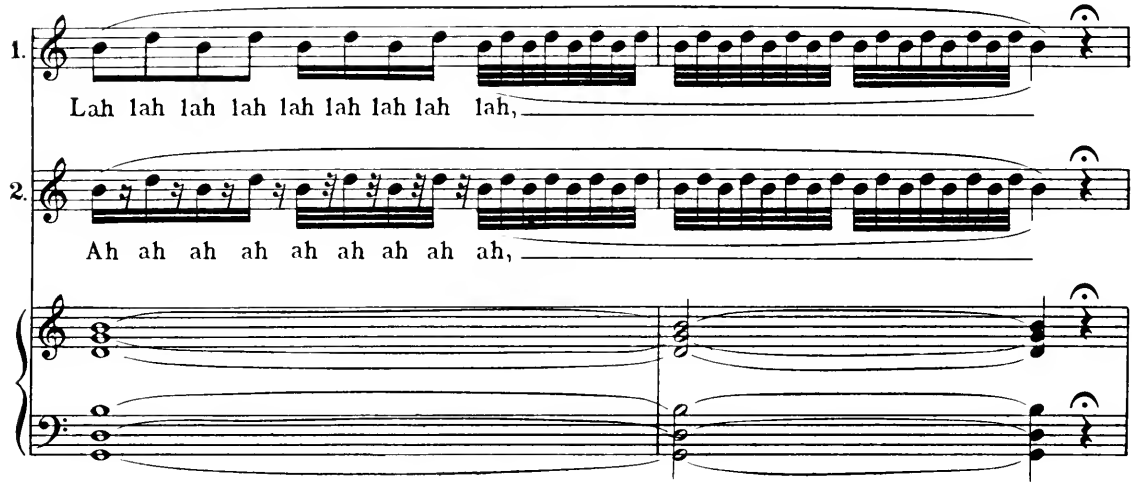

1.
Lah
2.
Lah
3.
Lah
4.
Lah
5.
Lah
6.
Lah
7.
Lah
8.
Lah
9.
Lah
10.
Lah
11.
Lah
12.
Lah

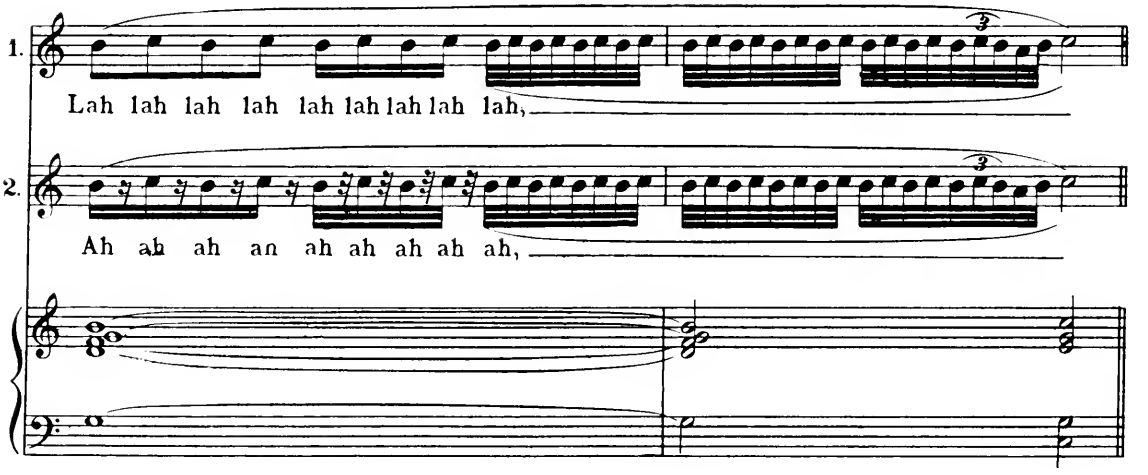
EXERCISES ON THE TRILL.

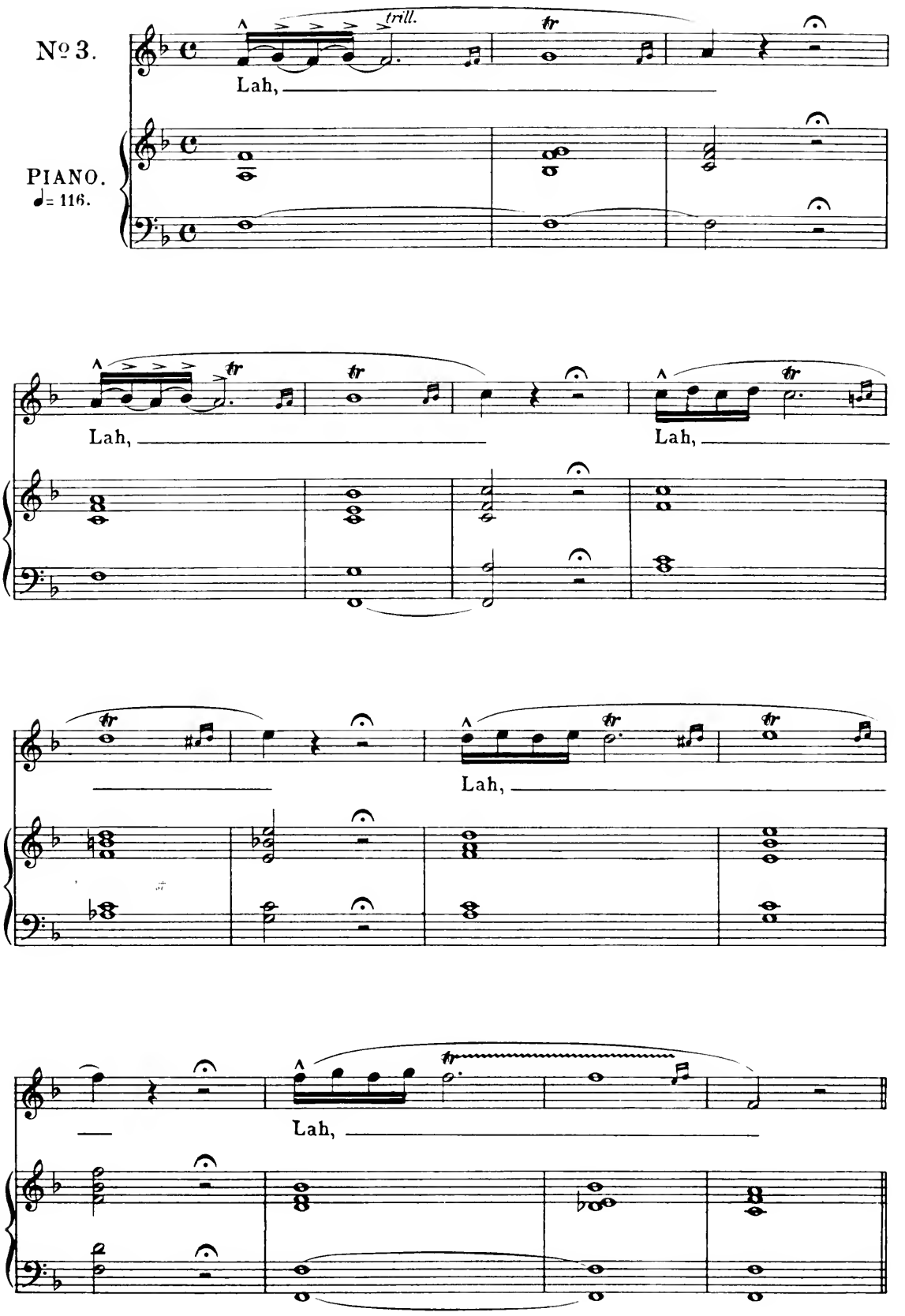



1.
Lah lah lah lah lah lah lah lah lah,
2.
Ah ah ah ah ah ah ah ah ah,
1.
Lah lah lah lah lah lah lah lah lah,
2.
Ah ah ah ah ah ah ah ah ah,
1.
Lah lah lah lah lah lah lah lah lah,
2.
Ah ah ah ah ah ah ah ah ah,


1.
Lah lah lah lah lah lah lah lah lah,
2.
Ah ah ah ah ah ah ah ah ah,


1.
Lah lah lah lah lah lah lah lah lah,
2.
Ah ah ah ah ah ah ah ah ah,


1.
Lah lah lah lah lah lah lah lah lah,
2.
Ah ah ah an ah ah ah ah ah,


No 3.
PIANO.
♩= 116.
trill.
tr
Lah,
Lah,
Lah,
Lah,
Lah,

MESSA DI VOCE.

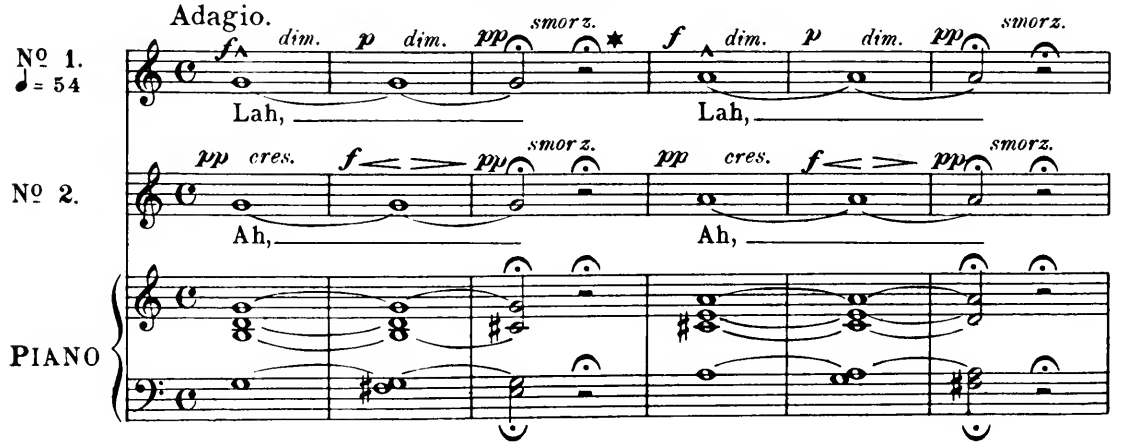
This is the art of commencing a note *pp*, increasing its force and intensity in the highest possible degree, and then returning without loss of quality to *pp* again. Its achievement was formerly considered the culminating effort of the singer. The study of it was reserved for the closing period of his apprenticeship, requiring as it does a considerable experience of breath-control, so that when reinforcing the pressure of the breath and adding to this power of voice he should not fall into the error of bringing into action a constricted throat and revert to a state of original sin.

In this study the custom was generally (as stated in a former chapter) to forbid the student to commence in practice with the *pp*. He had to begin *forte* or *mf*, and learn to *diminuendo* to *pp*: and until this was acquired it was not considered advisable for him to reverse the process and so complete the full scheme.

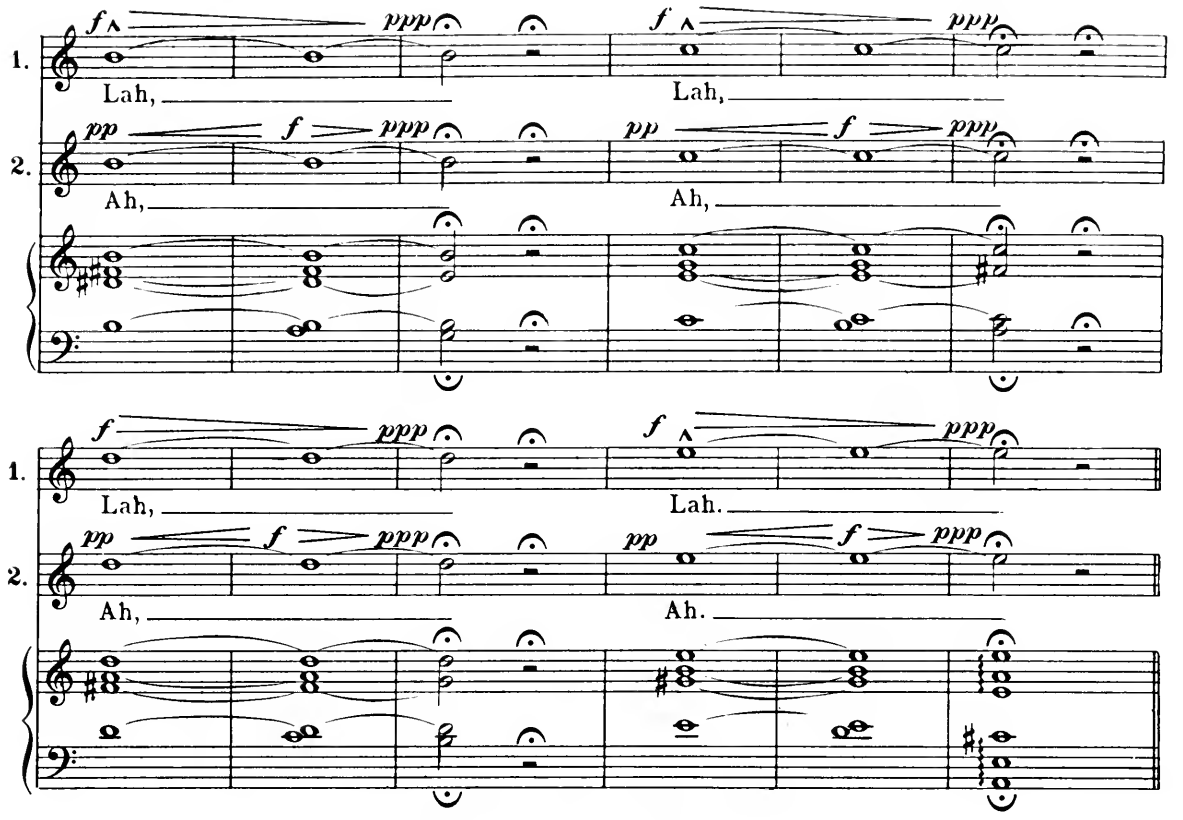
Although scientifically so little that is definite can be asserted with regard to register, the singer undoubtedly experiences sensations connected with chest register, with vibrations on the teeth for medium register, and the reverberation at the back of the head for head voice, all of which has been discussed before. The terms *mezza voce* (or half-voice,) *sotto voce, dolce,* and *smorzando* are often inserted by Verdi, and those who understand how to write for the vocalist, to indicate that the singer must intensify a smaller voice force, in order to attain a piano effect.

In practical singing this seems to involve an undefined change of register, as *e. g.*, from chest to medium for a bass or baritone, or from loud medium to soft medium in the case of a tenor or contralto, or the more remarkable change from medium to head voice in the case of mezzo-sopranos and sopranos. This transition, when awkwardly done, is accompanied by a break and a sense of jerkiness, which ruins the effect by destroying the illusion that there is no change of voice, but merely one of strength, though the artist knows there has been a change. Having accomplished this change from *f* to *p*, accompanied if necessary by an imperceptible change of register, the singer may now proceed to the more difficult transition involved in passing from *pp* to forte; a change so difficult that it is rarely attempted by the modern artist, though once the great resource of the singe of a past generation. The singer will know that he is successful, by its being done without losing command of his breath, with the result that pronunciation is the same and the expression unaltered.

EXERCISES



* *Smorzando indicates the softest tone possible (lit. smothering the tone.)*



ADVANCED TECHNIQUE.

The freedom of the throat and tongue necessary to the perfect execution of rapid passages with equality of tone produces a like perfection on sustained notes.

Thus the great object aimed at by Crescentini, Righini, and other old masters in writing their manifold vocalises, consisting largely of the embellishments and passages which characterise the music of that period, was not merely to teach the execution of such passages for their own sake, but to bring the voice into the highest pitch of perfection as an instrument. But be it further remarked that the human voice, like the violin or any other instrument, has musical passages which are natural to its technique, the perfect execution of which is the highest test of an artist.

We repeat that the human voice is easily adapted to the most rapid and lovely diatonic, chromatic, legato and staccato passages, as well as arpeggios, turns and trills. The talented amateur may imagine that he can execute difficult passages, but it is only in a sort of *mezza-voce* (half voice), and he cannot intensify them owing to want of breath. Art alone can supply the sostenuto, the energy, the *cres.* and *dim.* necessary to make these passages as important in a classical vocal work, as are similar passages in the masterpieces of any other instrument. The decadence of the musical style of the modern Italian school should not cause all the embellishments of the art to be condemned; the result would be to place all the classics of the voice on the shelf

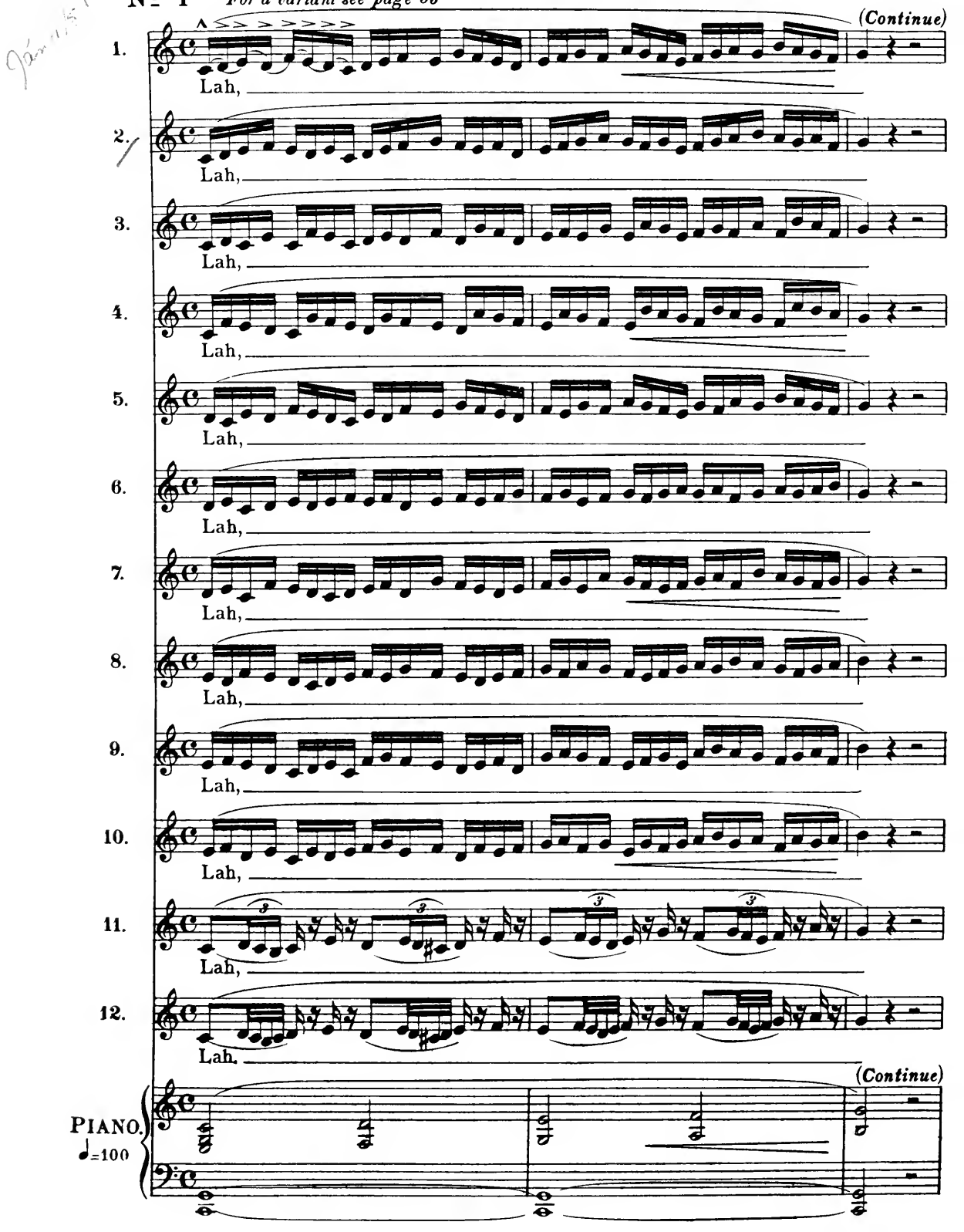
But to resume, — the object of these difficult exercises is similar to those written for any other instrument, viz.: the acquirement of a perfect technique necessary to the production of a sostenuto, of expressiveness and of variety in slow notes, a result only to be obtained by the practice of appropriate exercises; and the singer is not a real artist unless he can sing the arias of Gluck and Handel as well as modern Lieder.

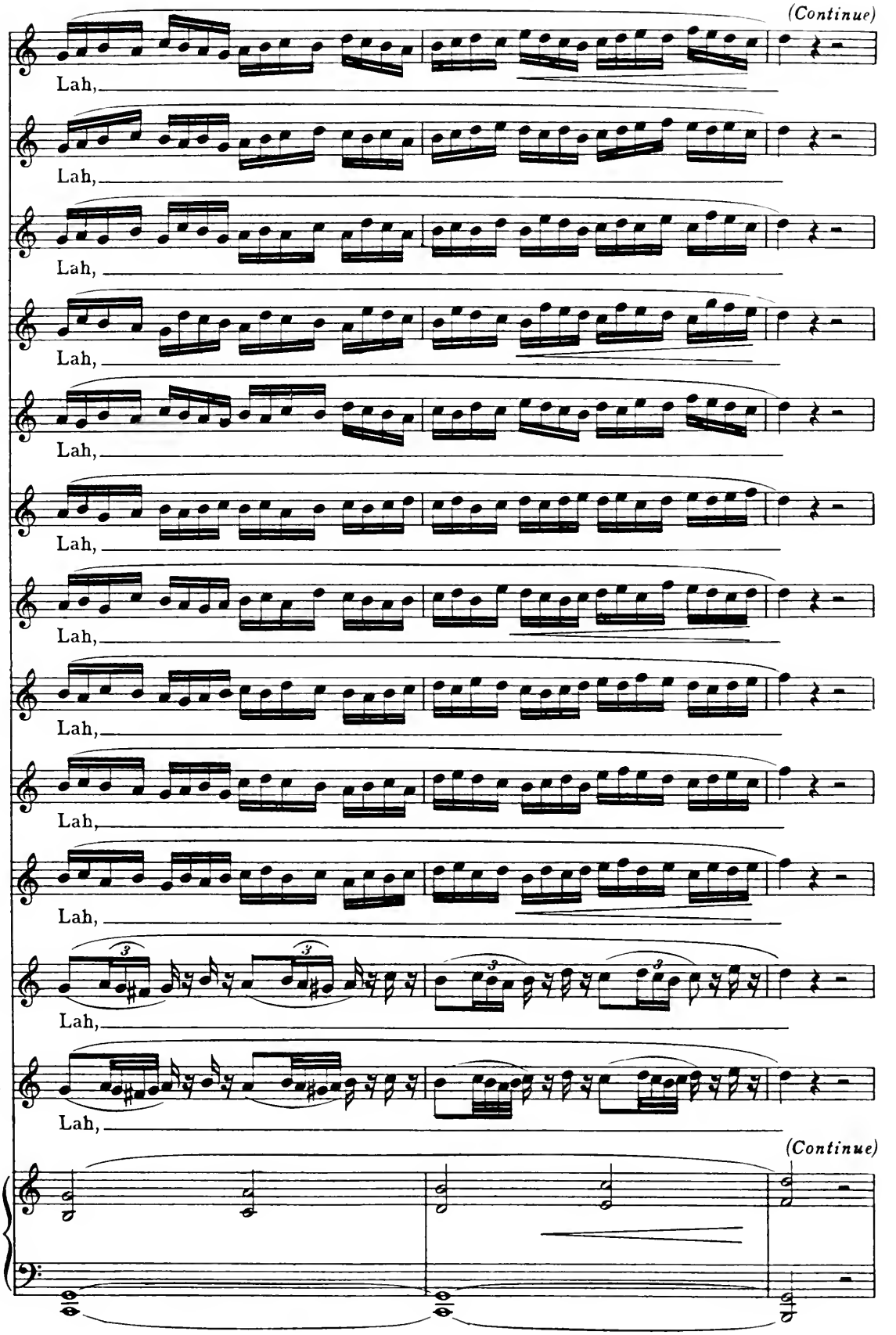
With this aim further exercises on advanced technique are here added.

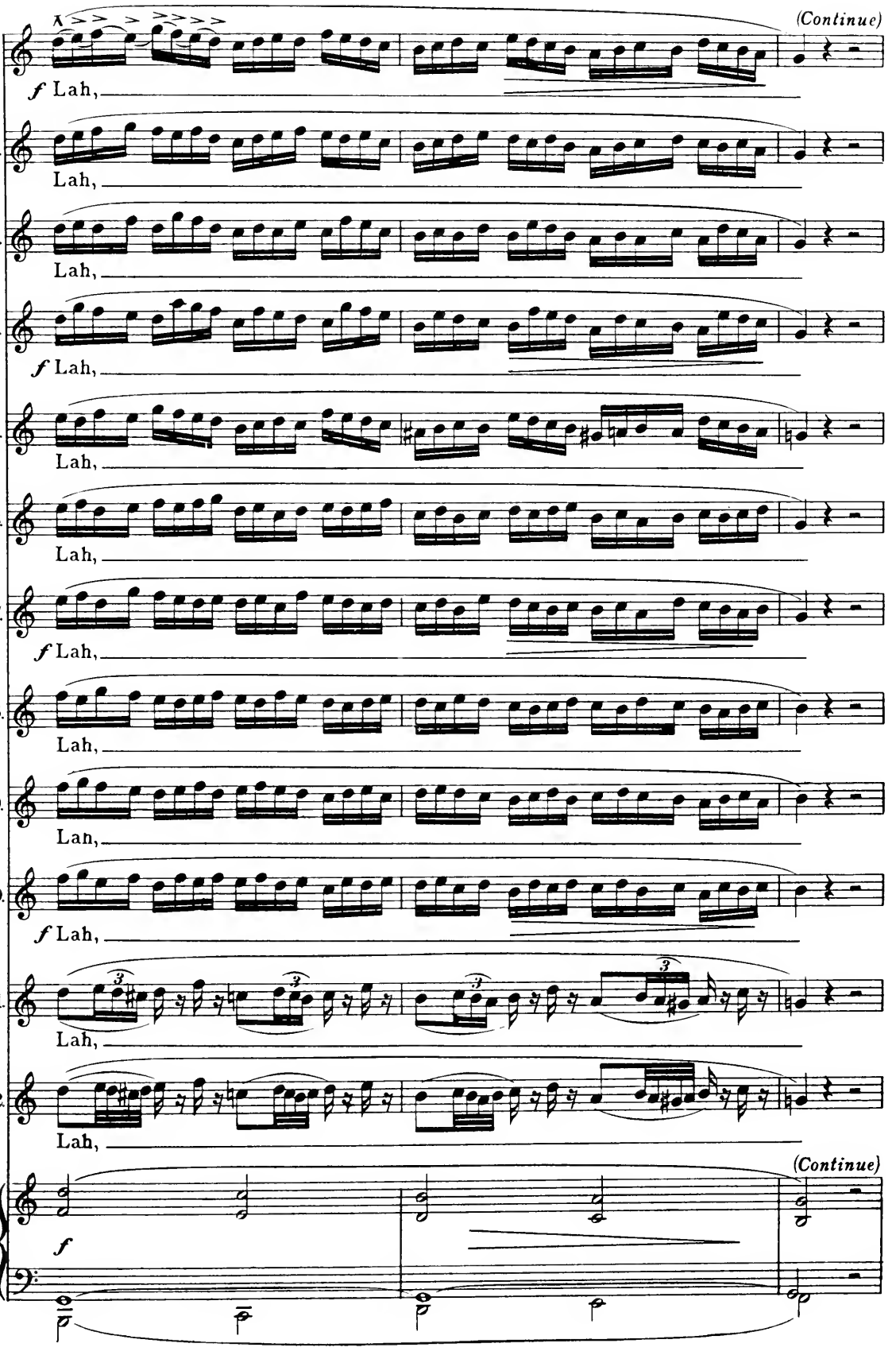
EXERCISES FOR THE FURTHER DEVELOPMENT OF AGILITY.

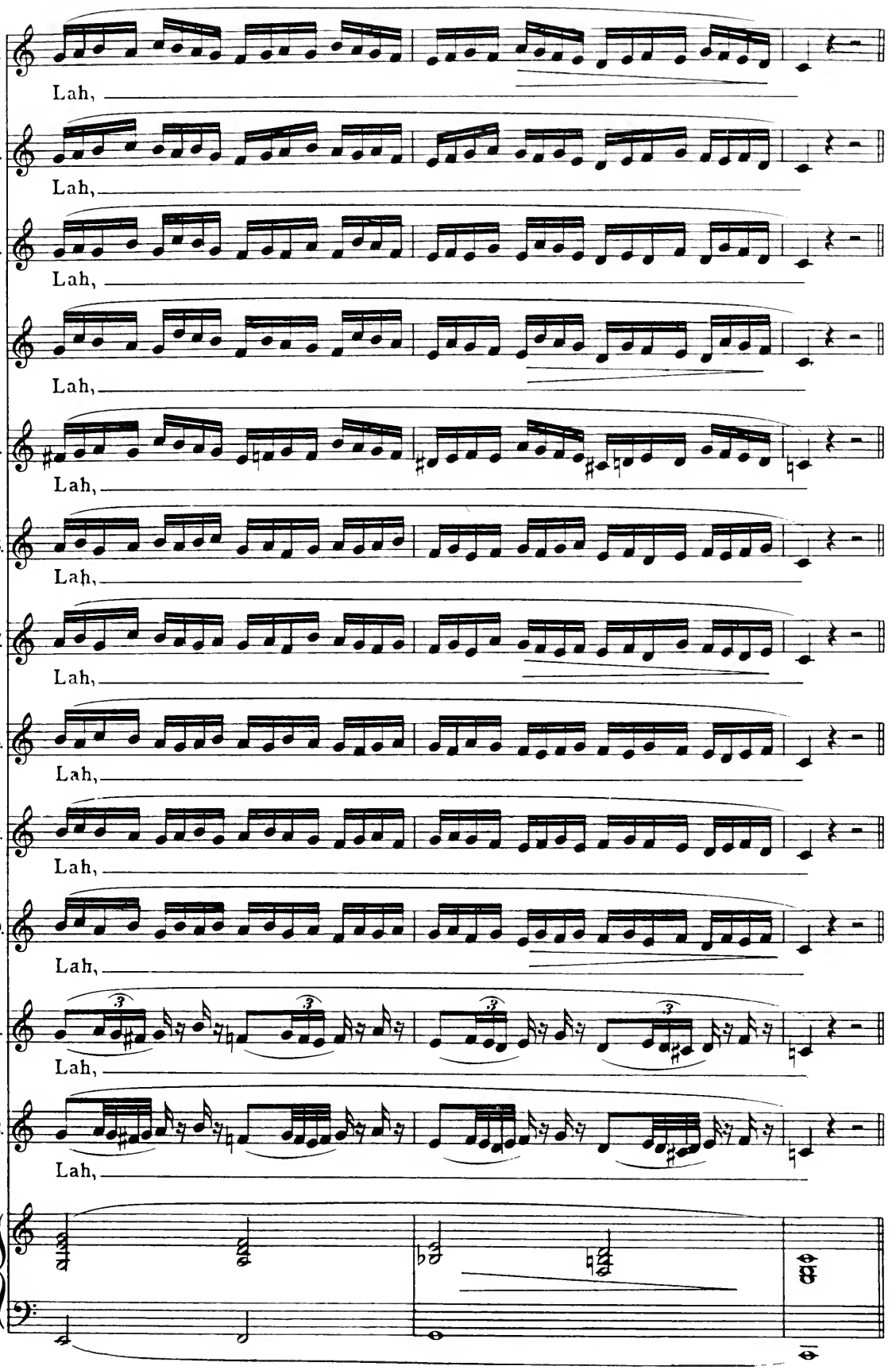
These Exercises should be transposed into the various keys to suit the following voices, *i.e.*, Mezzo-Soprano-Contraltos into B♭ or A, Contraltos into A♭ or G, Baritones into B♭ or A, Basses into G or F.

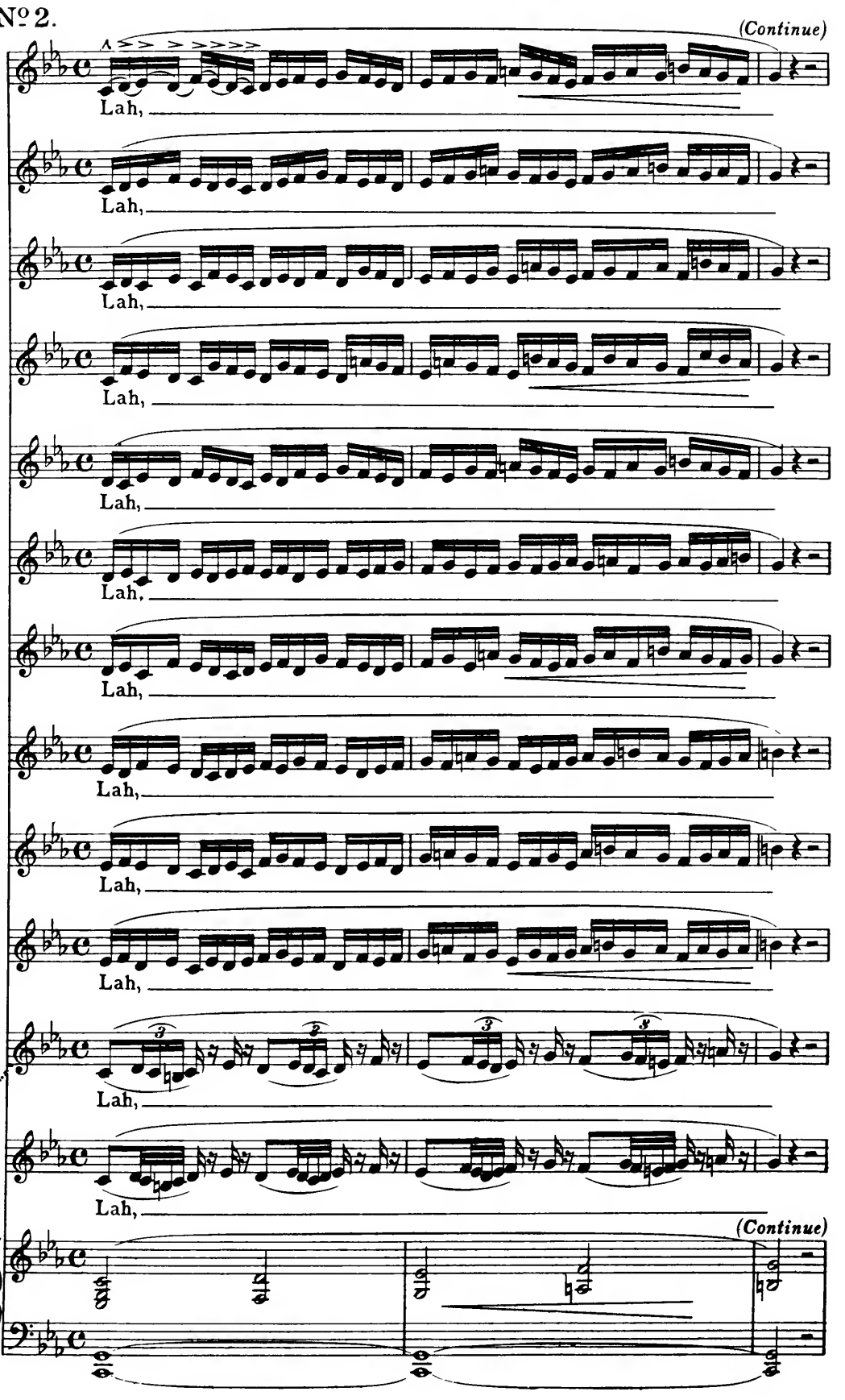
Nº 1 *For a variant see page 53*

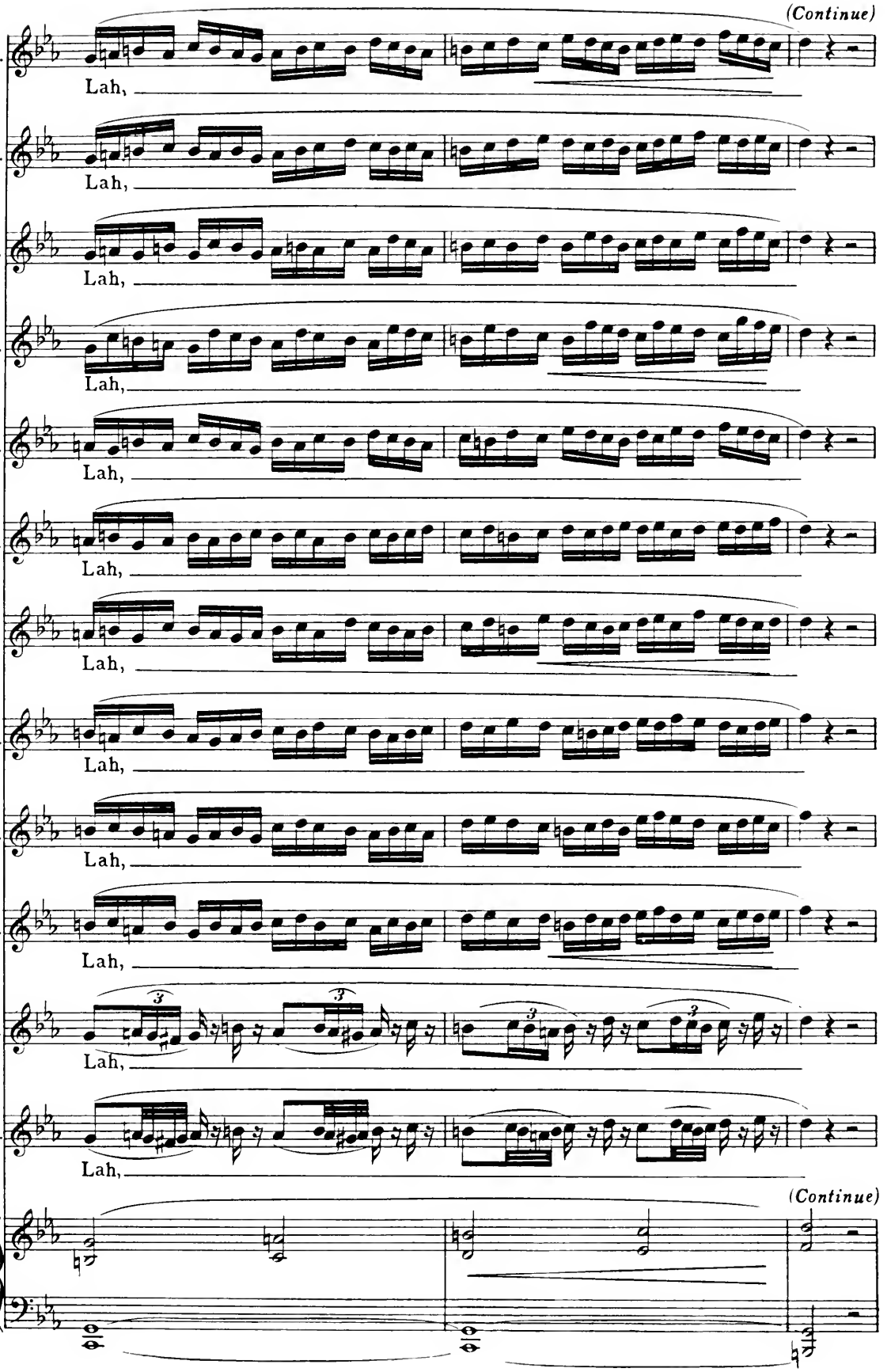


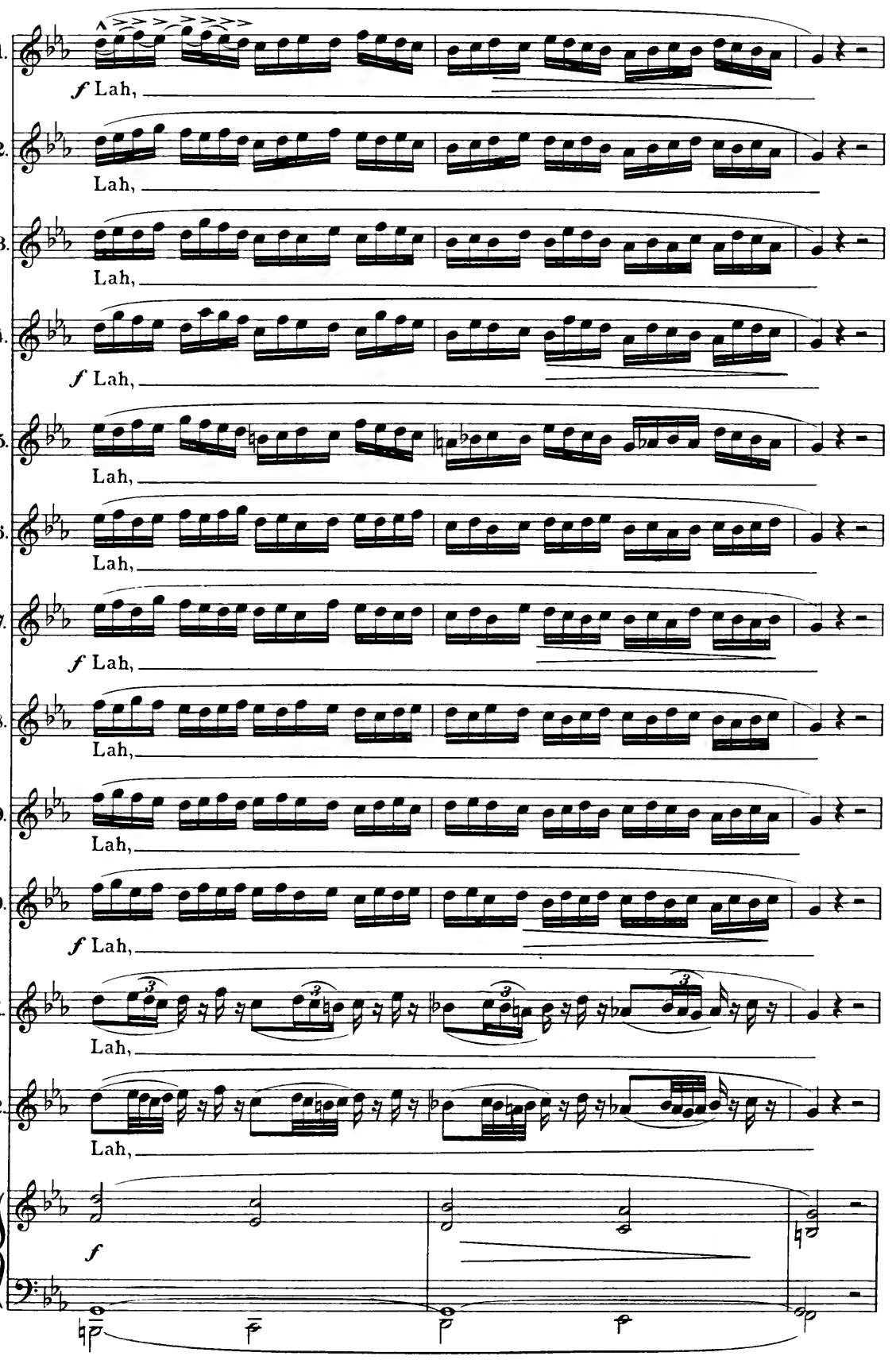

(Continue)
1.
Lah,
2.
Lah,
3.
Lah,
4.
Lah,
5.
Lah,
6.
Lah,
7.
Lah,
8.
Lah,
9.
Lah,
10.
Lah,
11.
Lah,
12.
Lah,
(Continue)

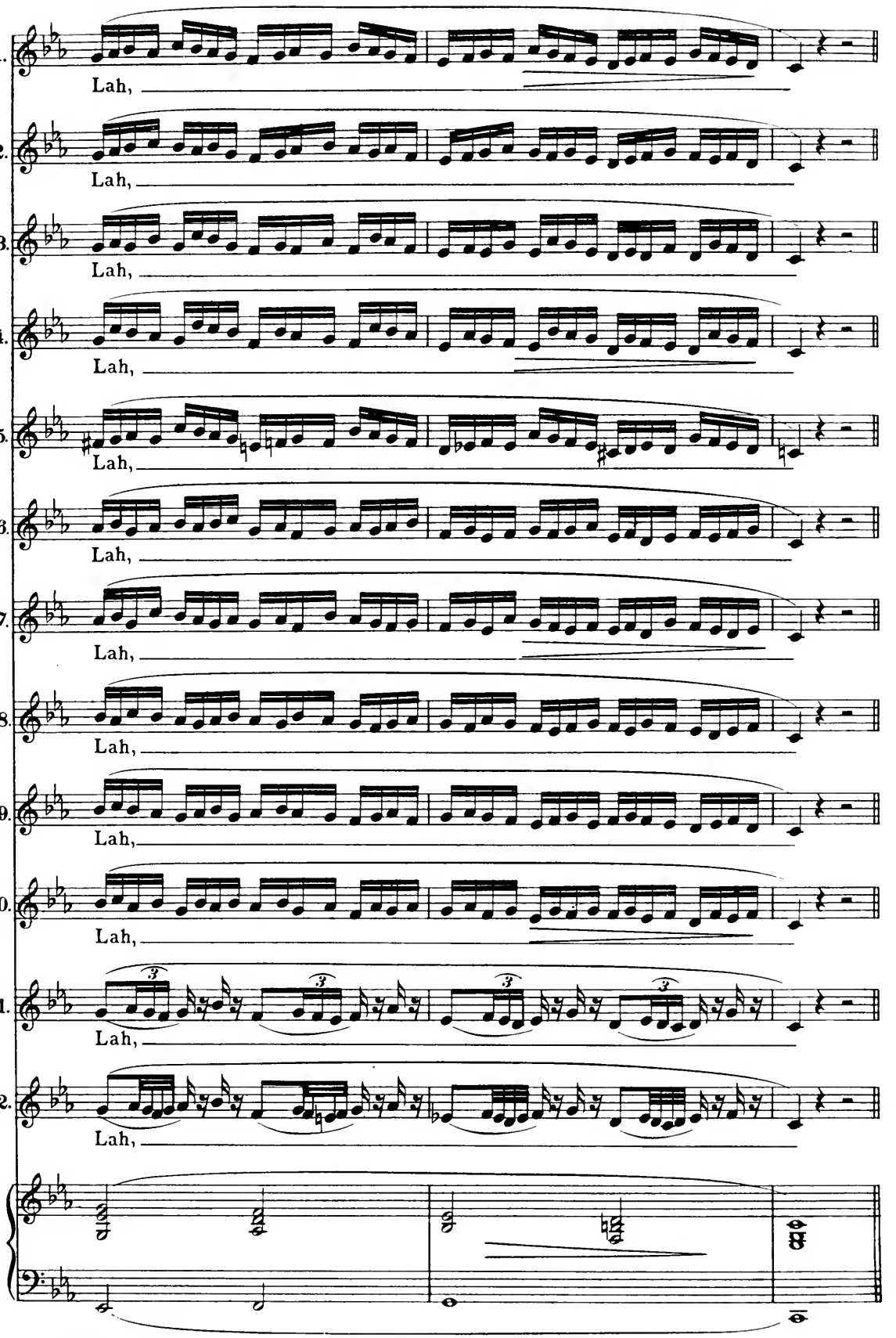

(Continue)
1. f Lah,
2. Lah,
3. Lah,
4. f Lah,
5. Lah,
6. Lah,
7. f Lah,
8. Lah,
9. Lah,
10. f Lah,
11. Lah,
12. Lah,
(Continue)
f

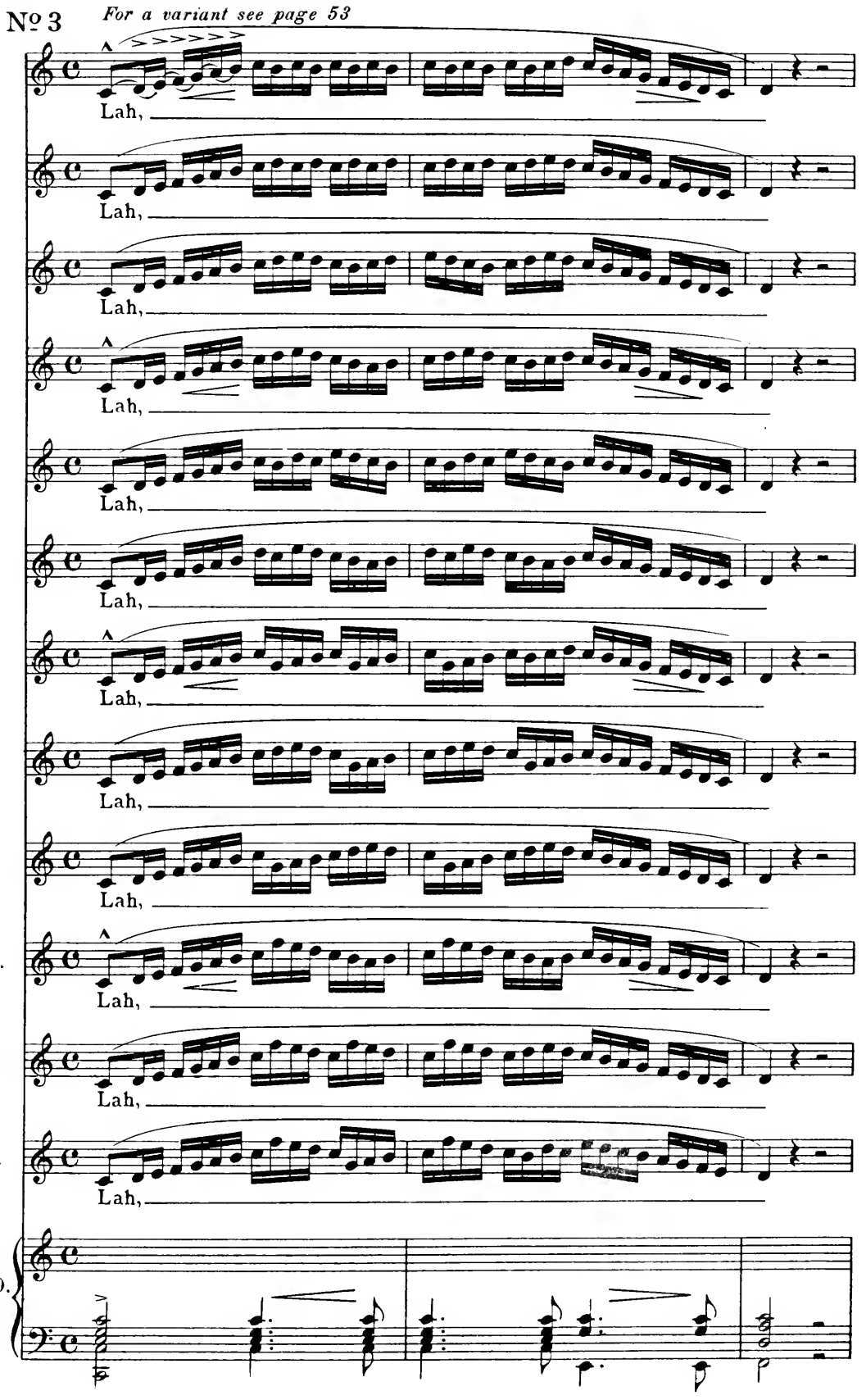

1.
Lah,
2.
Lah,
3.
Lah,
4.
Lah,
5.
Lah,
6.
Lah,
7.
Lah,
8.
Lah,
9.
Lah,
10.
Lah,
11.
Lah,
12.
Lah,

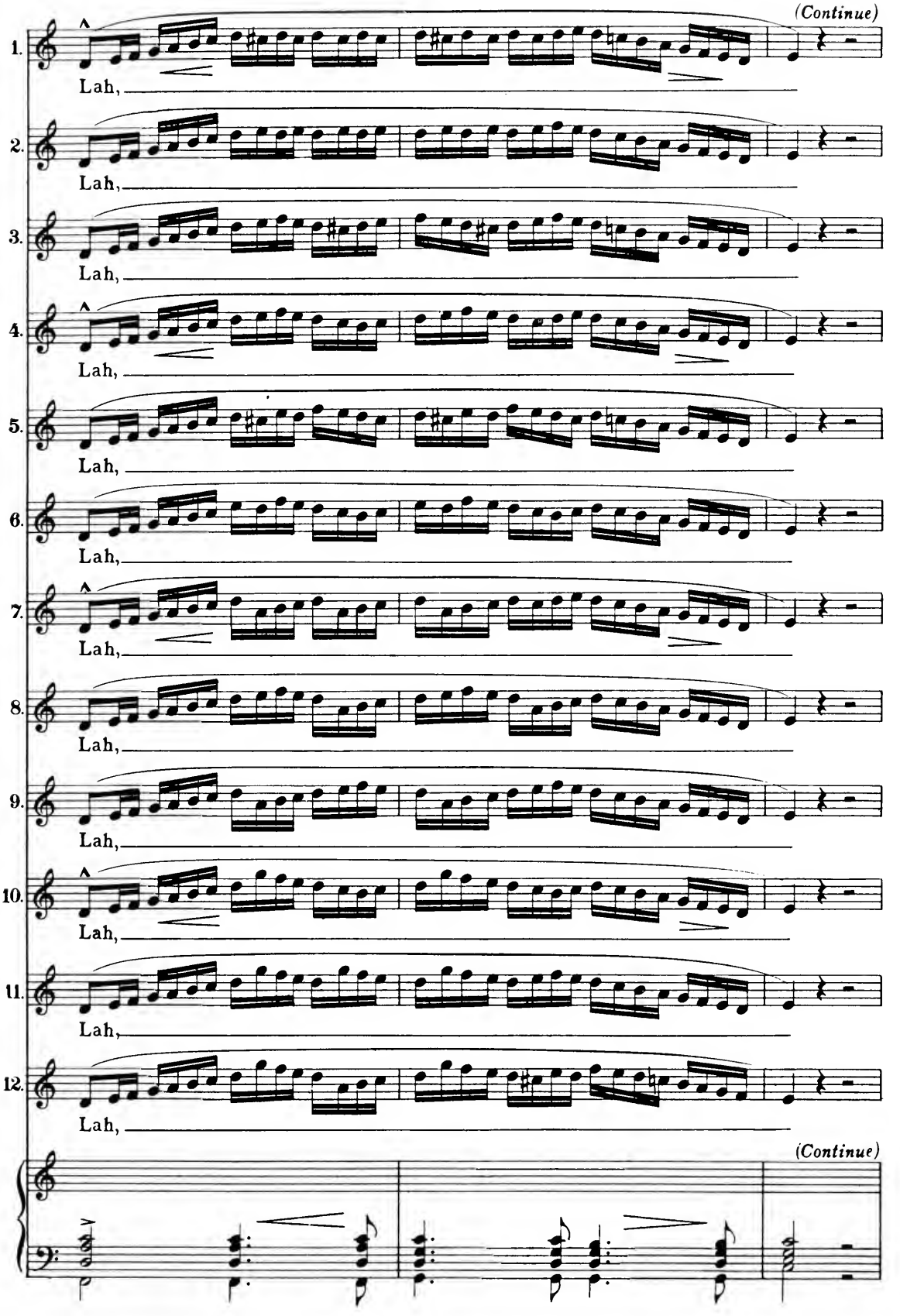

Nº 2.
(Continue)
1.
Lah,
2.
Lah,
3.
Lah,
4.
Lah,
5.
Lah,
6.
Lah,
7.
Lah,
8.
Lah,
9.
Lah,
10.
Lah,
11.
Lah,
12.
Lah,
(Continue)
PIANO.
♩= 100.

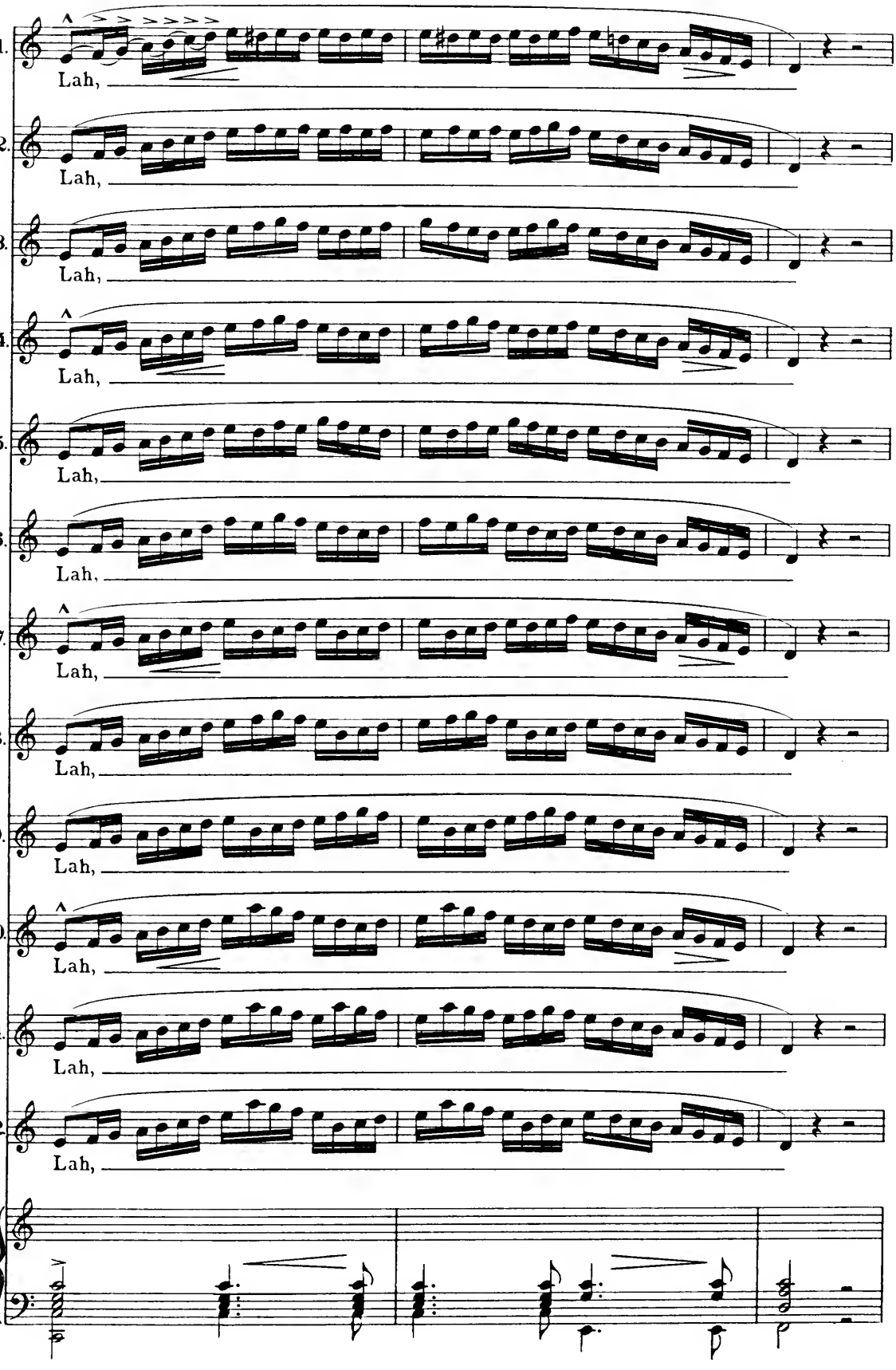

(Continue)
1. Lah,
2. Lah,
3. Lah,
4. Lah,
5. Lah,
6. Lah,
7. Lah,
8. Lah,
9. Lah,
10. Lah,
11. Lah,
12. Lah,
(Continue)

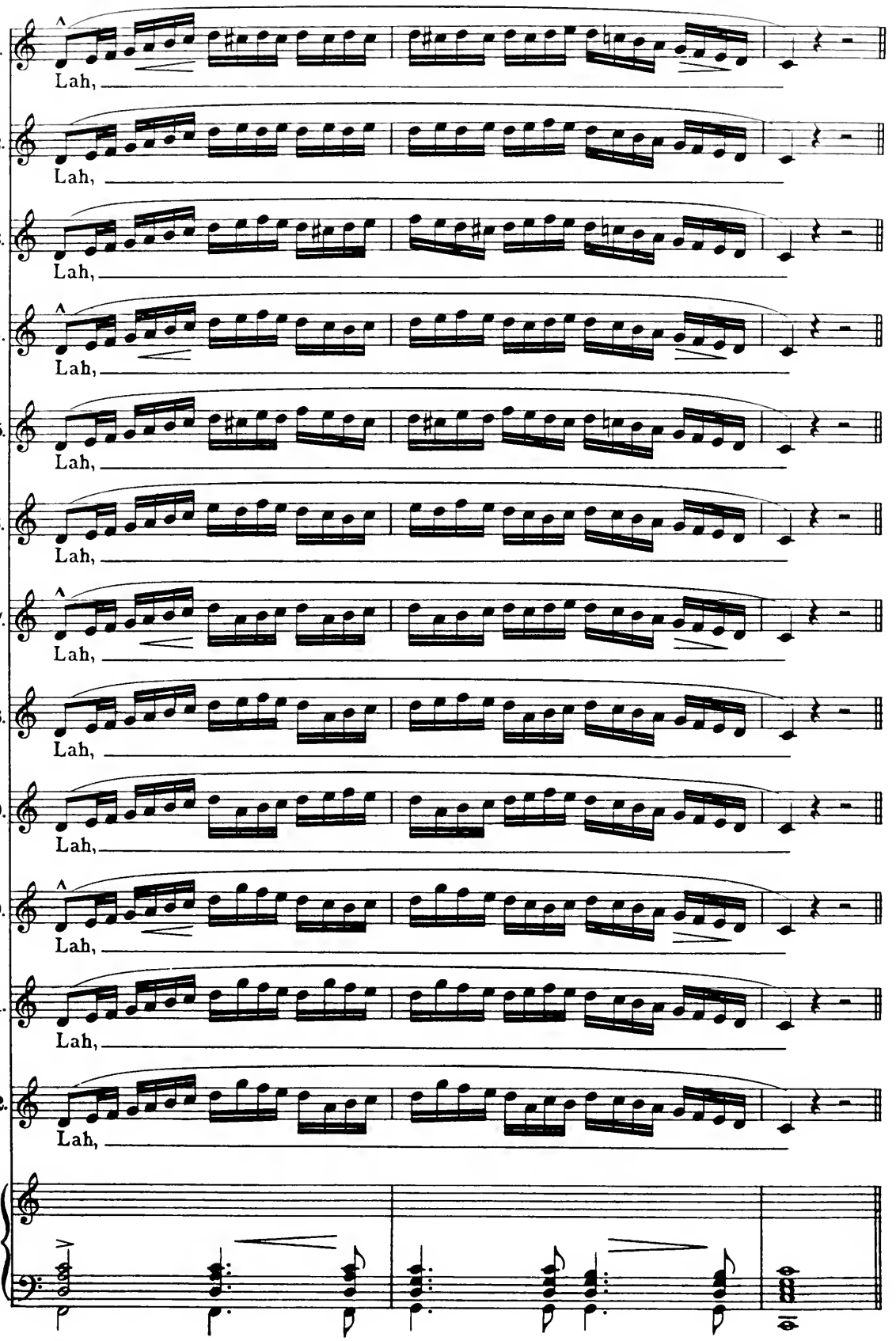

1.
f Lah,
2.
Lah,
3.
Lah,
4.
f Lah,
5.
Lah,
6.
Lah,
7.
f Lah,
8.
Lah,
9.
Lah,
10.
f Lah,
11.
Lah,
12.
Lah,
f

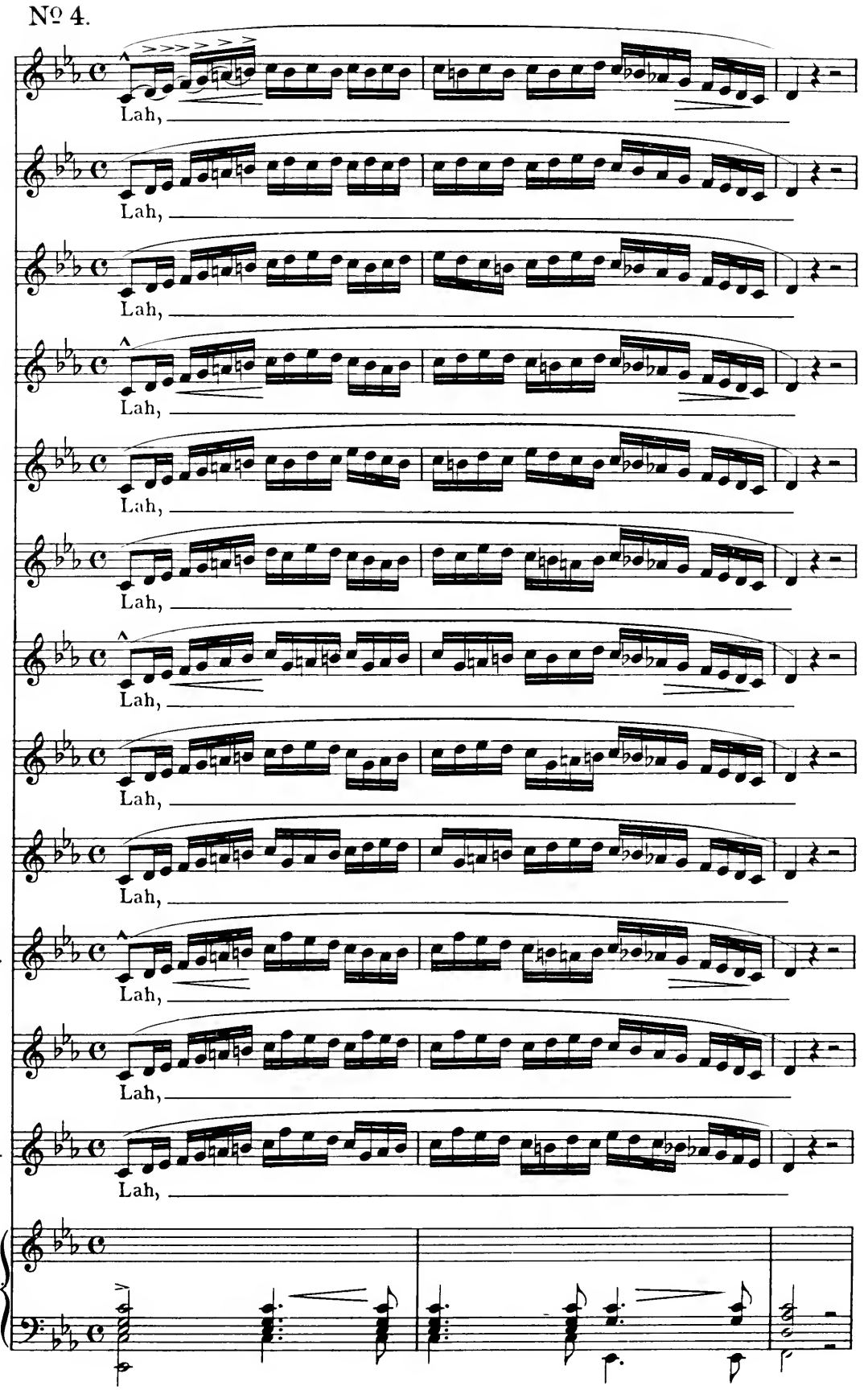

1.
Lah,
2.
Lah,
3.
Lah,
4.
Lah,
5.
Lah,
6.
Lah,
7.
Lah,
8.
Lah,
9.
Lah,
10.
Lah,
11.
Lah,
12.
Lah,

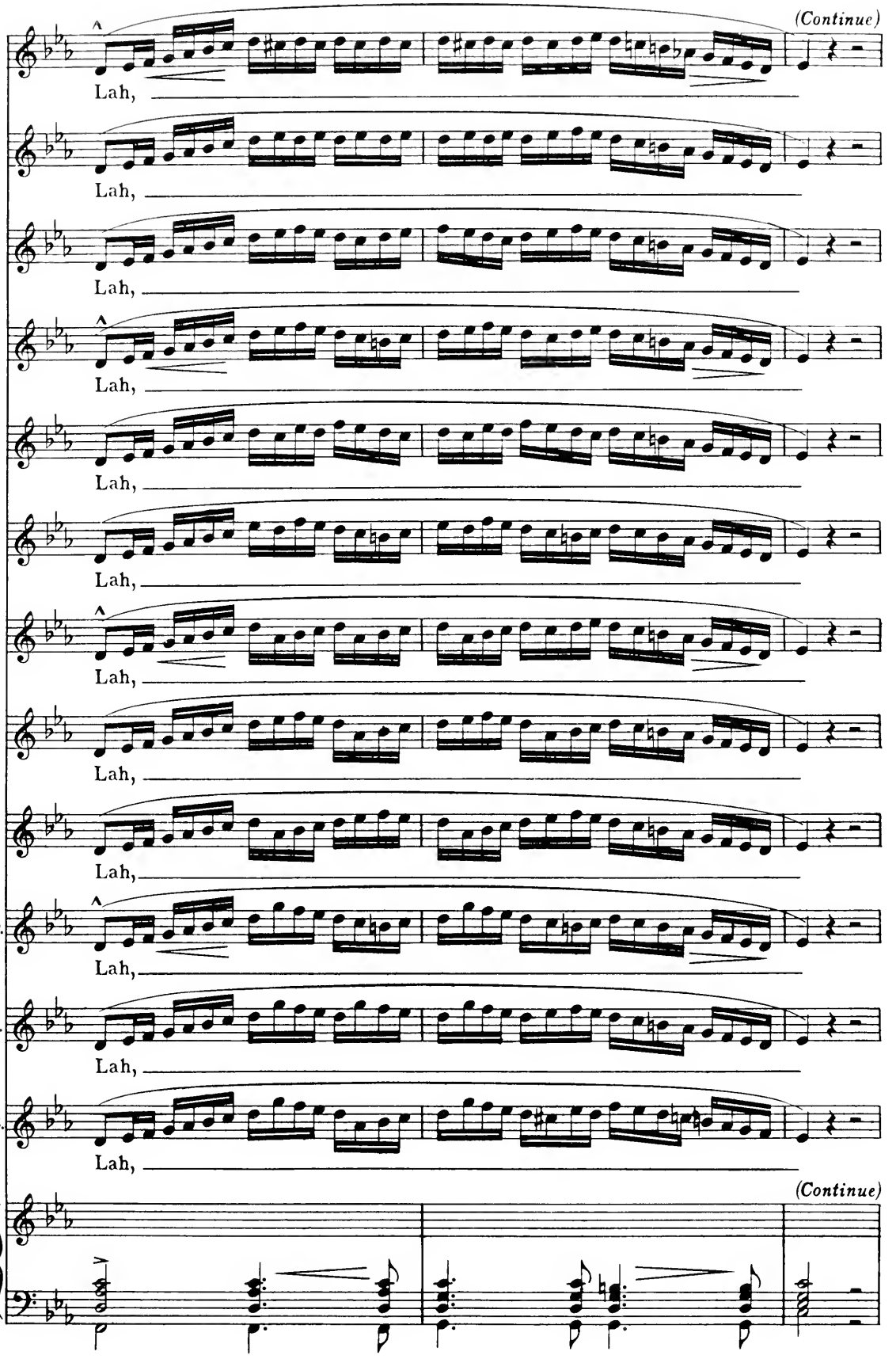

No 3
For a variant see page 53
1.
Lah,
2.
Lah,
3.
Lah,
4.
Lah,
5.
Lah,
6.
Lah,
7.
Lah,
8.
Lah,
9.
Lah,
10.
Lah,
11.
Lah,
12.
Lah,
PIANO.
♩=96.

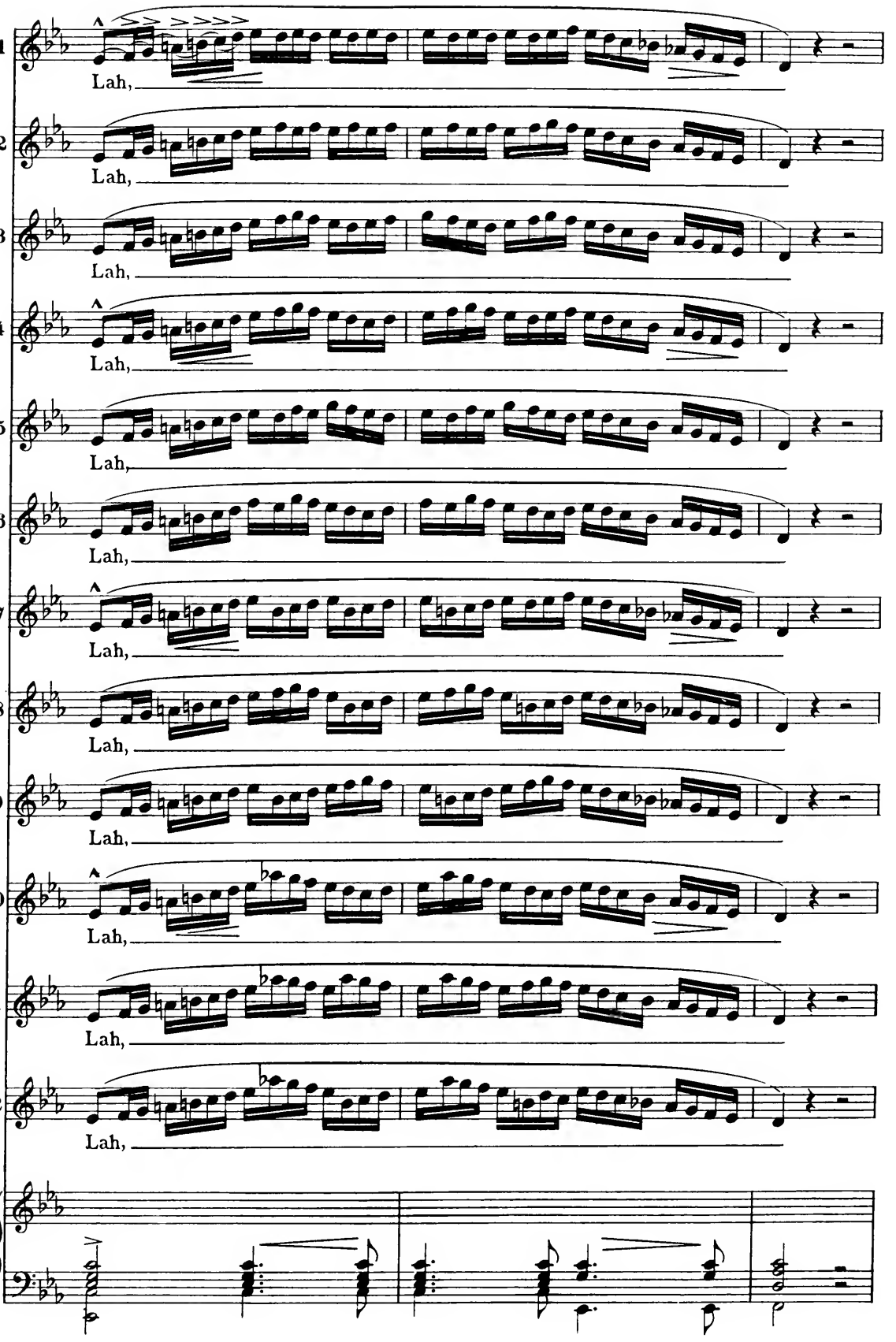

(Continue)
1. Lah,
2. Lah,
3. Lah,
4. Lah,
5. Lah,
6. Lah,
7. Lah,
8. Lah,
9. Lah,
10. Lah,
11. Lah,
12. Lah,
(Continue)

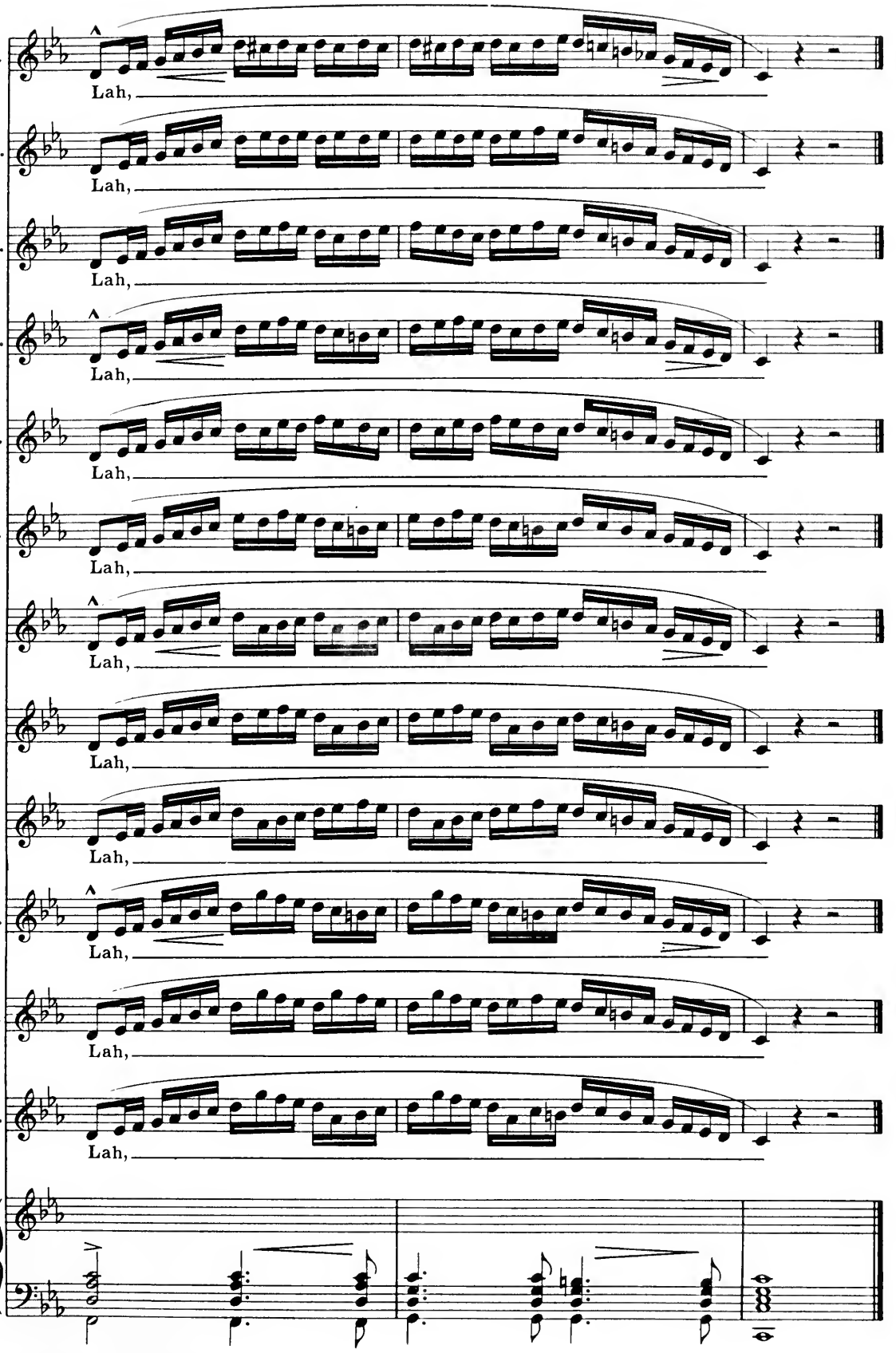

1. Lah,
2. Lah,
3. Lah,
4. Lah,
5. Lah,
6. Lah,
7. Lah,
8. Lah,
9. Lah,
10. Lah,
11. Lah,
12. Lah,

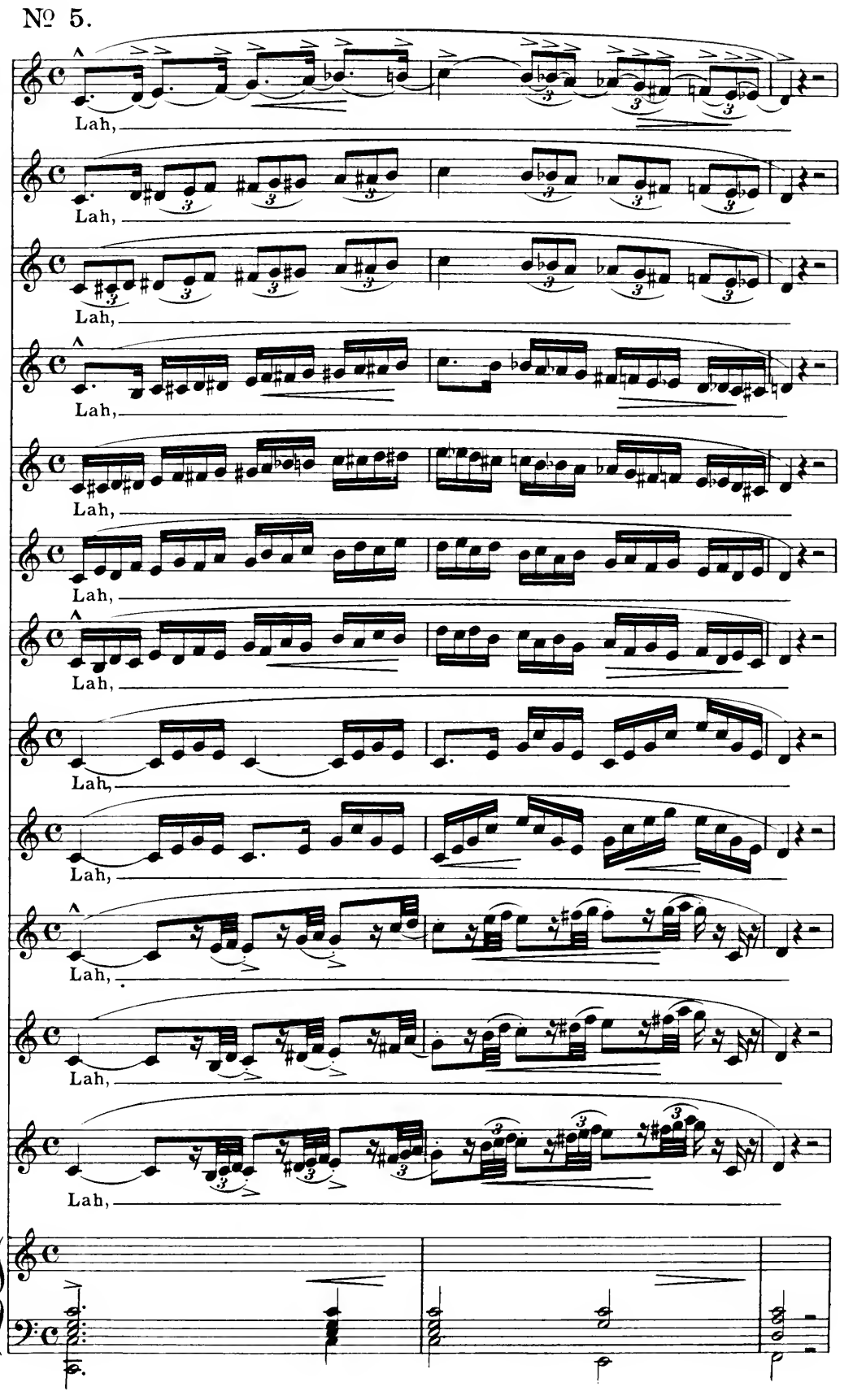

1.
Lah,
2.
Lah,
3.
Lah,
4.
Lah,
5.
Lah,
6.
Lah,
7.
Lah,
8.
Lah,
9.
Lah,
10.
Lah,
11.
Lah,
12.
Lah,

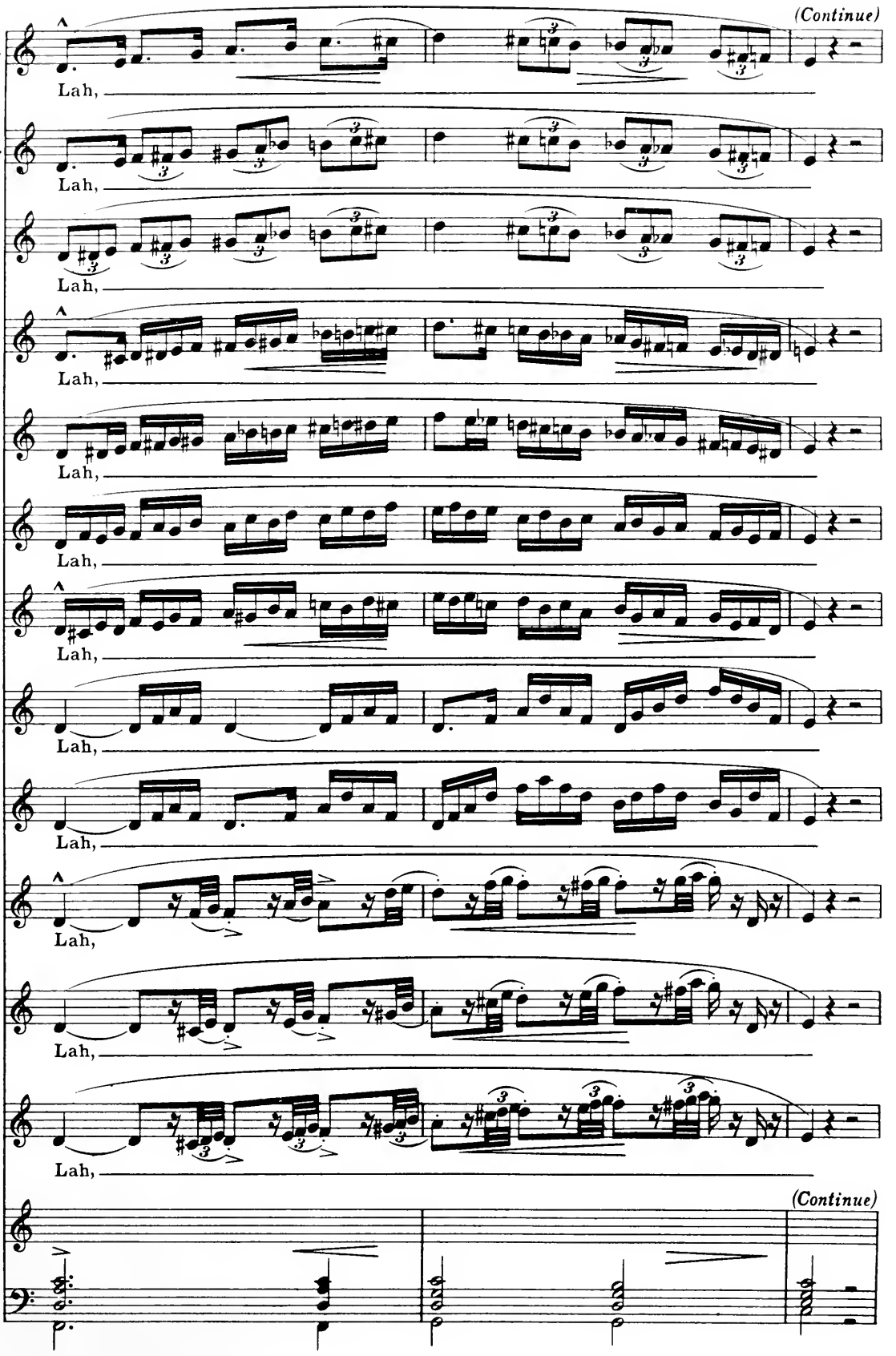

№ 4.
1.
Lah,
2.
Lah,
3.
Lah,
4.
Lah,
5.
Lah,
6.
Lah,
7.
Lah,
8.
Lah,
9.
Lah,
10.
Lah,
11.
Lah,
12.
Lah,
Piano.
♩=96

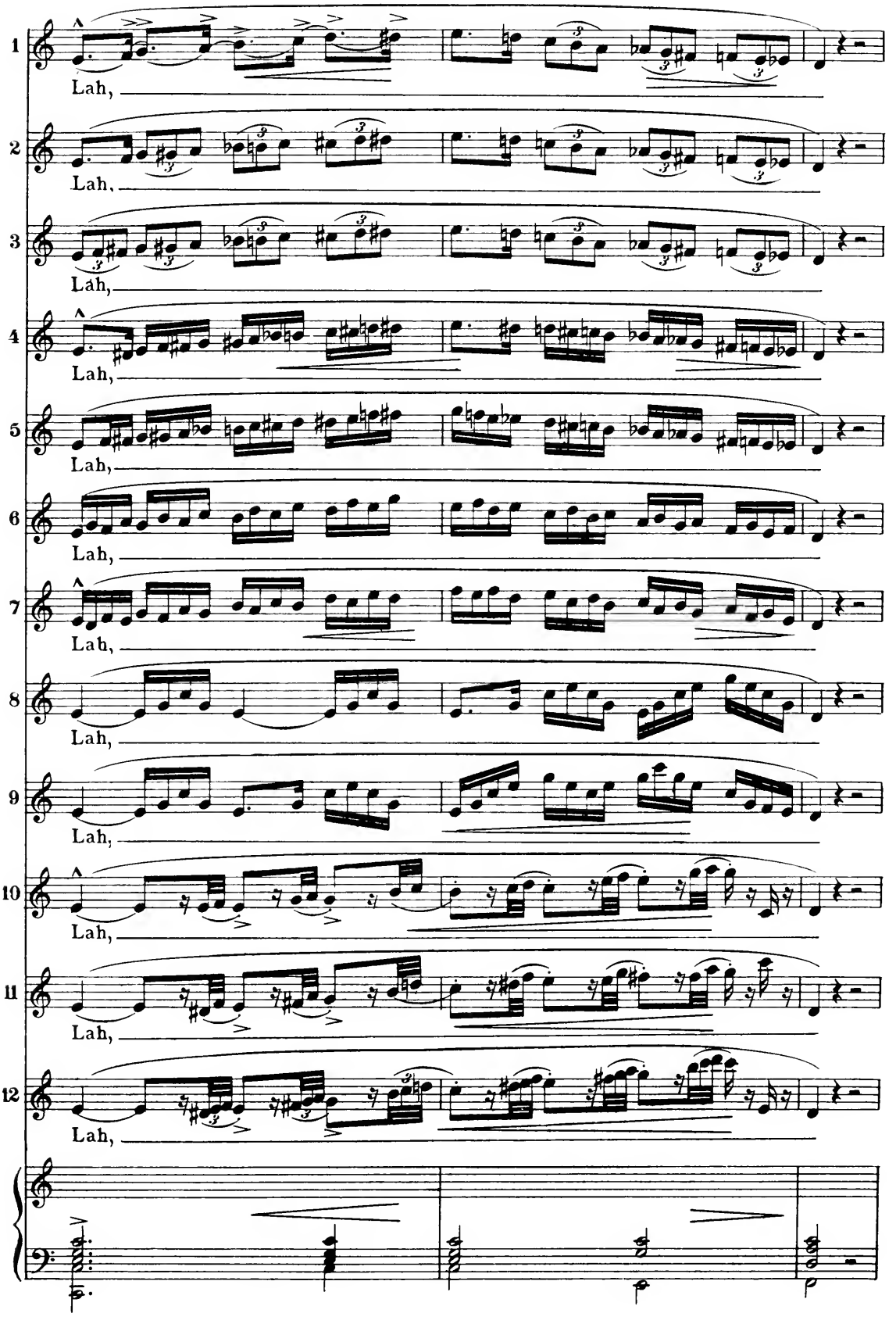

(Continue)
1.
Lah,
2.
Lah,
3.
Lah,
4.
Lah,
5.
Lah,
6.
Lah,
7.
Lah,
8.
Lah,
9.
Lah,
10.
Lah,
11.
Lah,
12.
Lah,
(Continue)

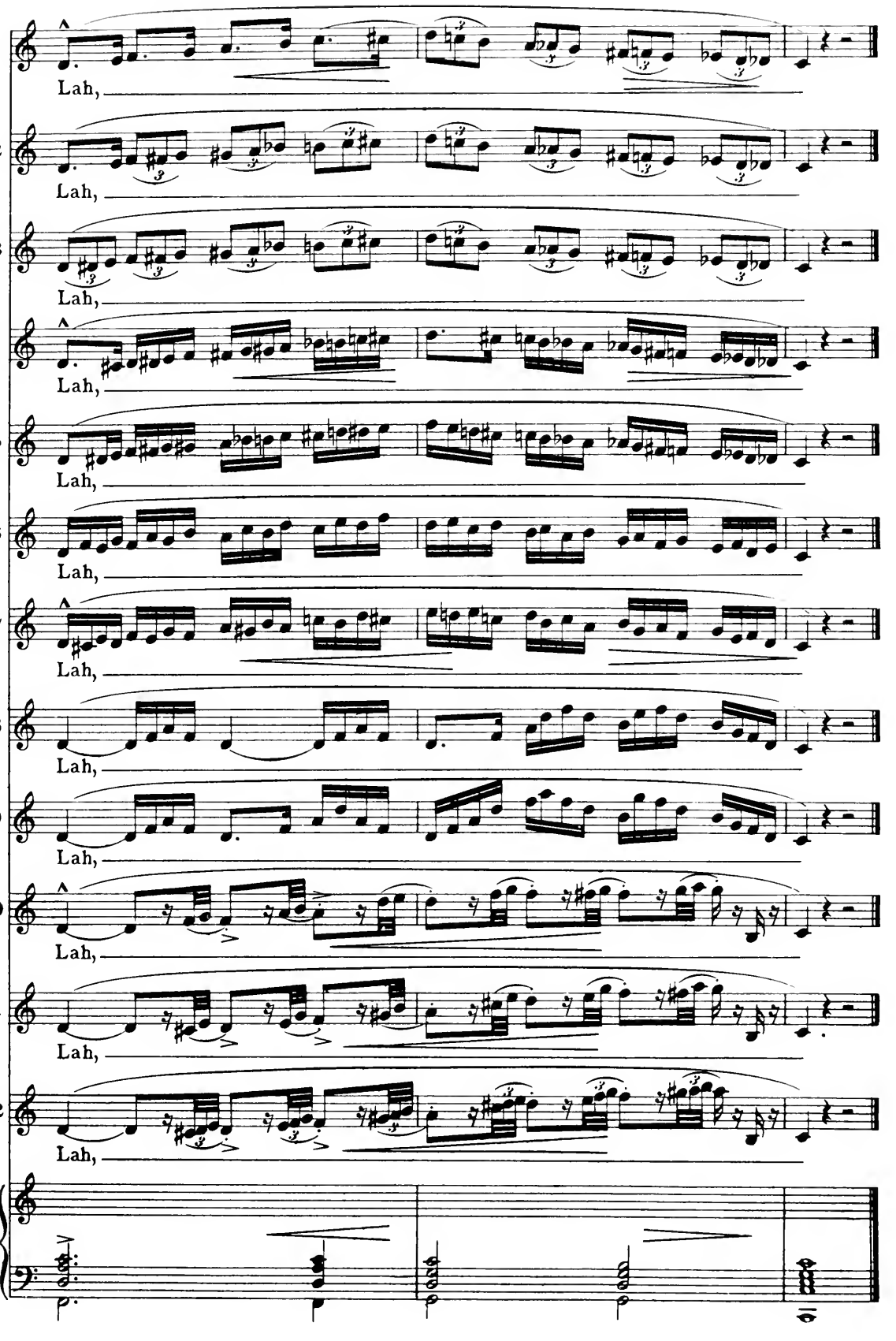

1
Lah,
2
Lah,
3
Lah,
4
Lah,
5
Lah,
6
Lah,
7
Lah,
8
Lah,
9
Lah,
10
Lah,
11
Lah,
12
Lah,


1.
Lah,
2.
Lah,
3.
Lah,
4.
Lah,
5.
Lah,
6.
Lah,
7.
Lah,
8.
Lah,
9.
Lah,
10.
Lah,
11.
Lah,
12.
Lah,

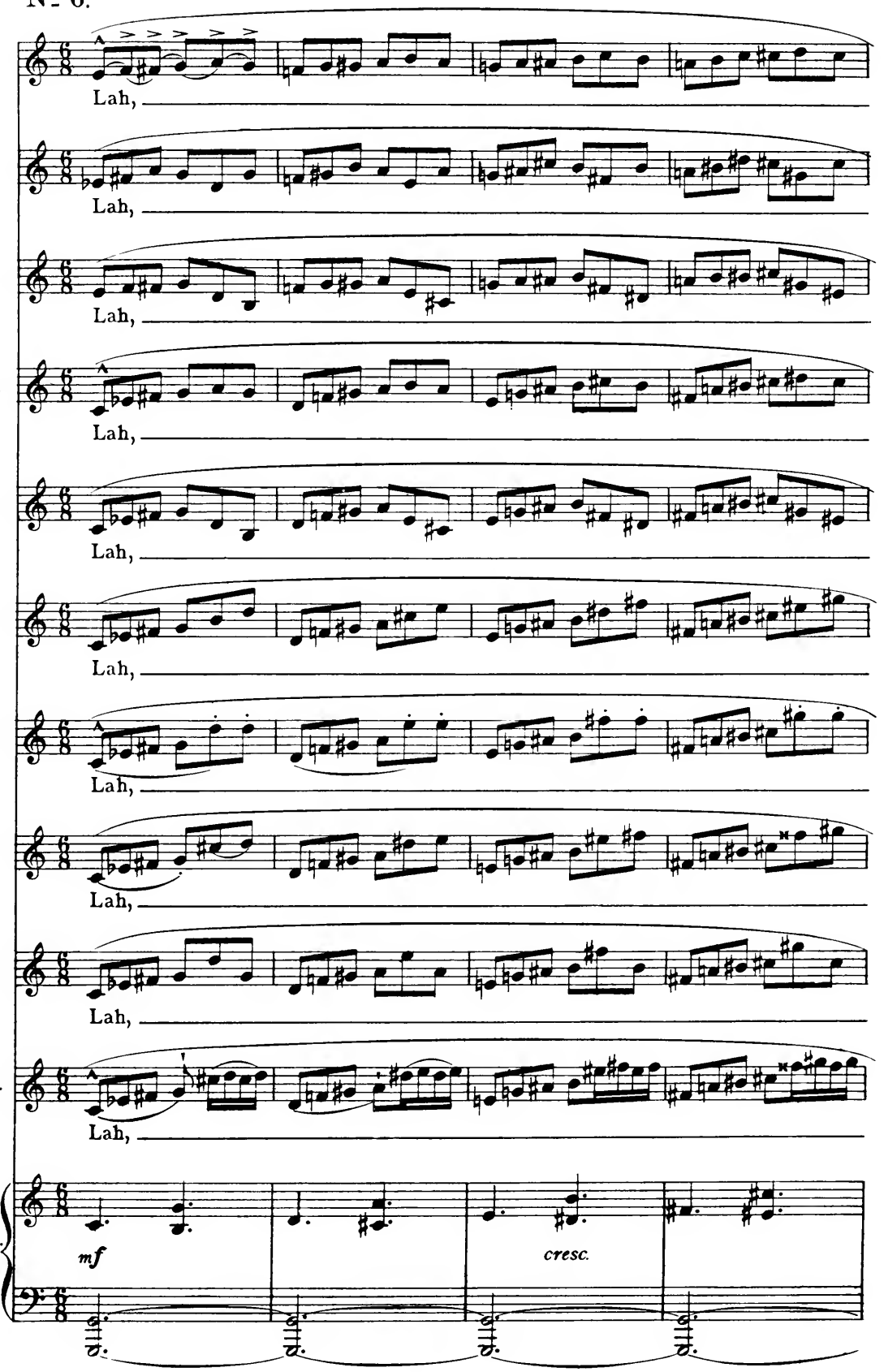

№ 5.
1.
Lah,
2.
Lah,
3.
Lah,
4.
Lah,
5.
Lah,
6.
Lah,
7.
Lah,
8.
Lah,
9.
Lah,
10.
Lah,
11.
Lah,
12.
Lah,
Piano.
♩ = 100

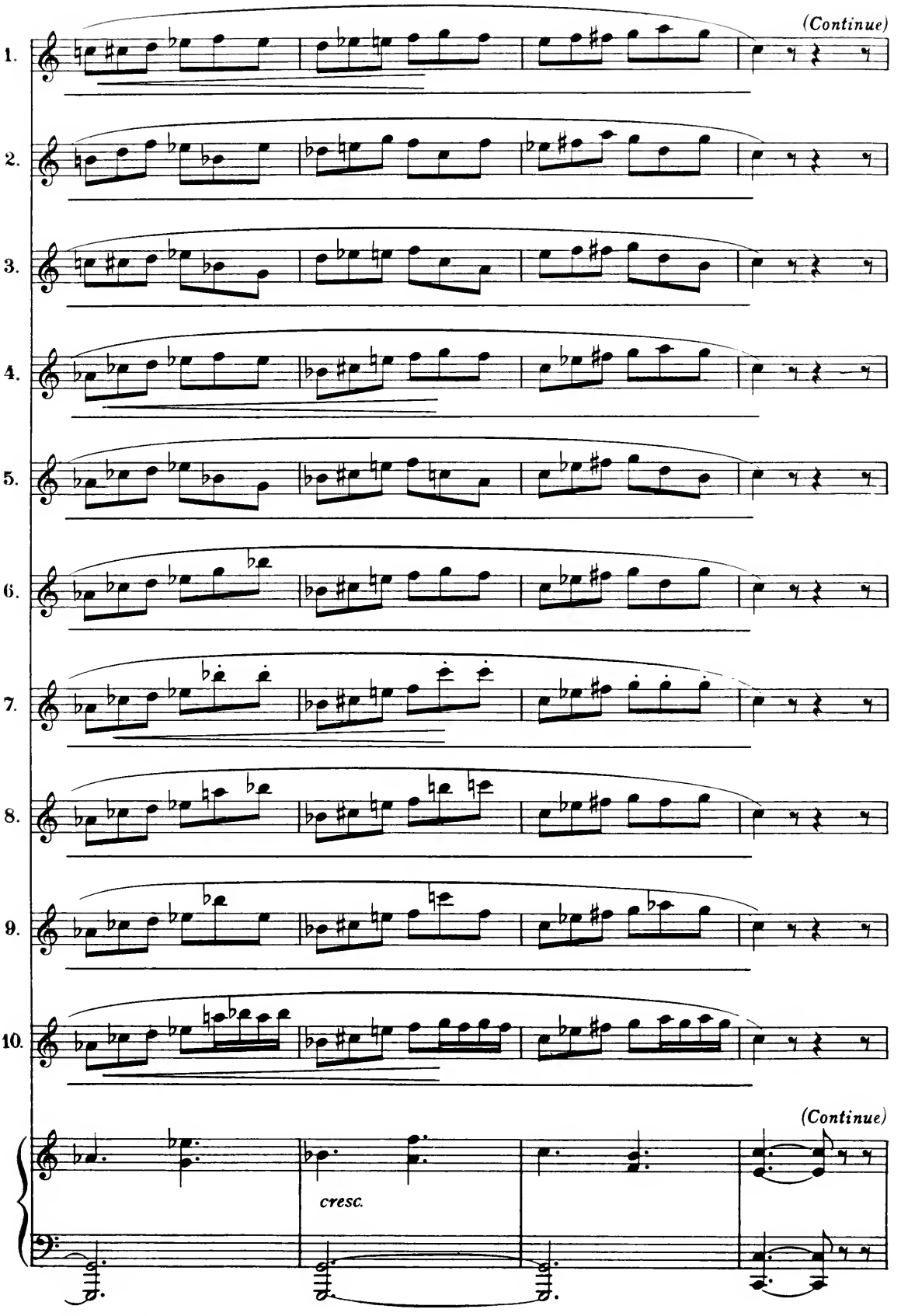

(Continue)
1.
Lah,
2.
Lah,
3.
Lah,
4.
Lah,
5.
Lah,
6.
Lah,
7.
Lah,
8.
Lah,
9.
Lah,
10.
Lah,
11.
Lah,
12.
Lah,
(Continue)

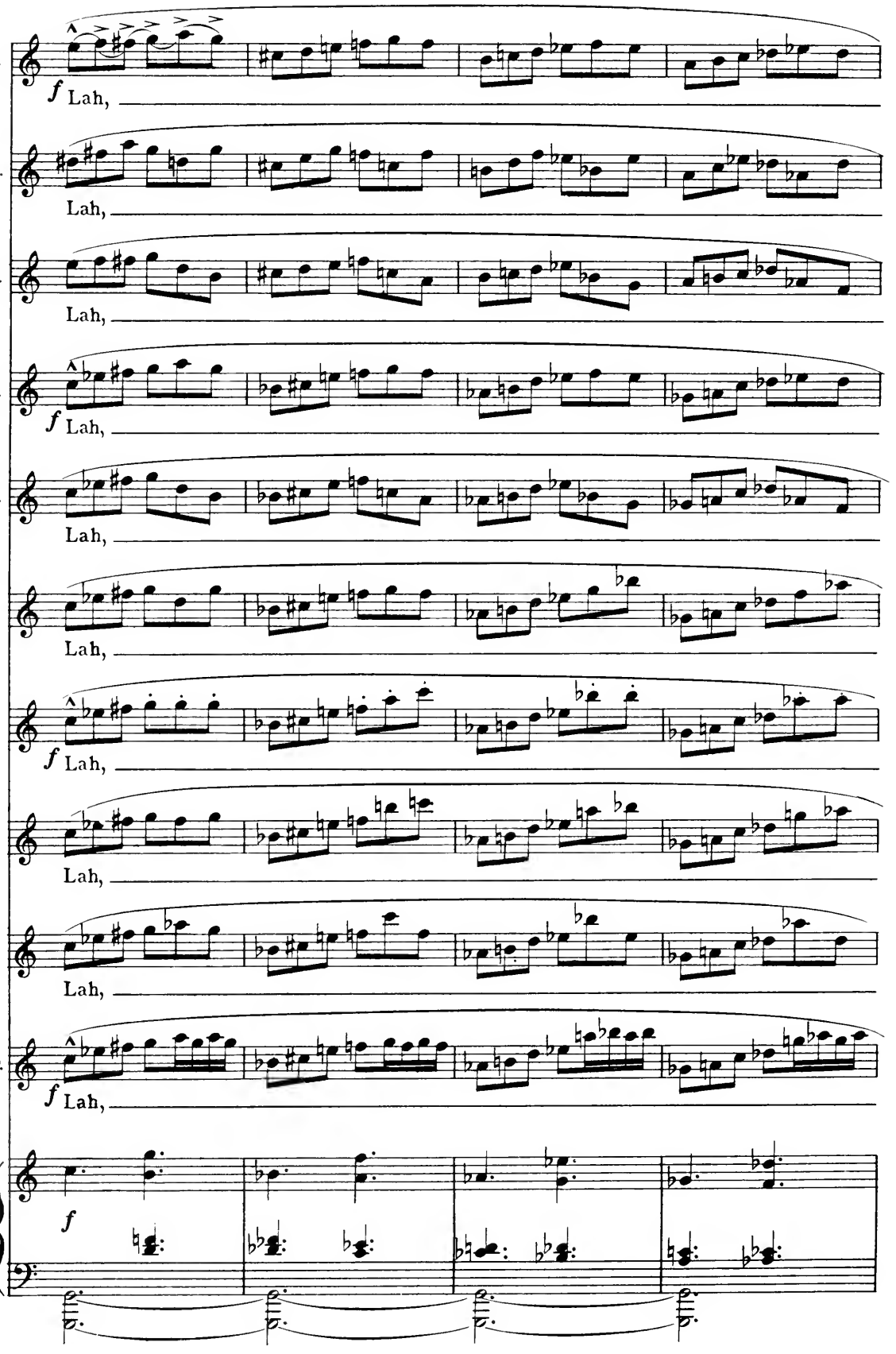

1
Lah,
2
Lah,
3
Lah,
4
Lah,
5
Lah,
6
Lah,
7
Lah,
8
Lah,
9
Lah,
10
Lah,
11
Lah,
12
Lah,

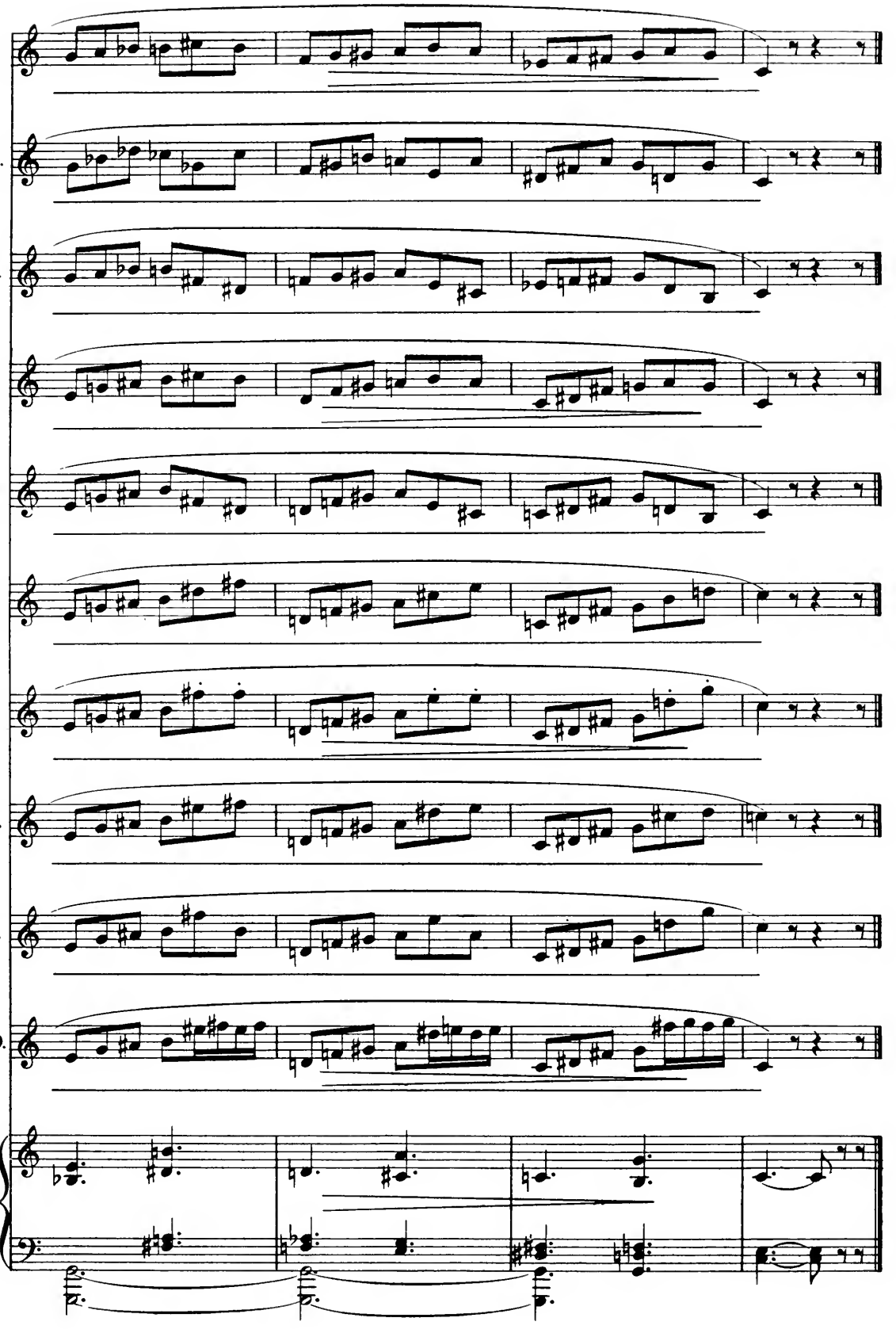

1
Lah,
2
Lah,
3
Lah,
4
Lah,
5
Lah,
6
Lah,
7
Lah,
8
Lah,
9
Lah,
10
Lah,
11
Lah,
12
Lah,

No. 6.


1.
Lah,
2.
Lah,
3.
Lah,
4.
Lah,
5.
Lah,
6.
Lah,
7.
Lah,
8.
Lah,
9.
Lah,
10.
Lah,
Piano.
♩.=104
mf
cresc.


(Continue)
1.
2.
3.
4.
5.
6.
7.
8.
9.
10.
(Continue)
cresc.


1.
f Lah,
2.
Lah,
3.
Lah,
4.
f Lah,
5.
Lah,
6.
Lah,
7.
f Lah,
8.
Lah,
9.
Lah,
10.
f Lah,
f


1.
2.
3.
4.
5.
6.
7.
8.
9.
10.

HINTS ON PHRASING.

Beauty of singing may be said, in a high sense, to be dependent on the art of phrasing. It is indeed through a study of phrasing that the intuition of the artist is able to reveal the deepest meaning of the composer, a meaning often obscure at first to the ordinary mind.

A phrase may be regarded in the light of a musical sentence, which, if sung without accent and without gradations of force, would be monotonous and meaningless.

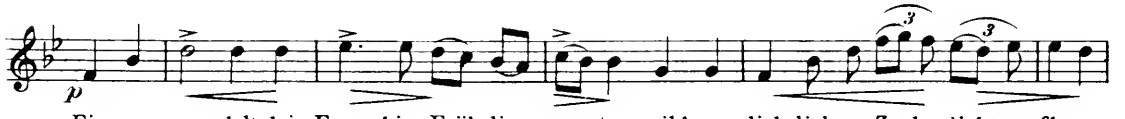
The accentuation of those notes which ought to stand out in the musical phrase, the transition from softness to loudness by a gradual increase of force, and again the transition from *forte* to *piano* by a gradual diminution of force, causing the sound to die away — these are three of the most important factors in this art.

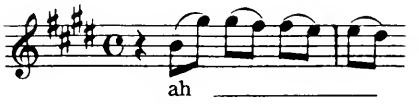
The singer must study the music he has to sing in order to penetrate as far as possible the meaning of the composer's phrases, finding out where the different accents fall and seeking out the sensitive notes which often give a subtle and special beauty to a melody.

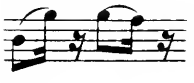
The effect of diminishing the power of the voice towards the end of a phrase was looked upon by the old singers as one of the greatest signs of excellence, and the absence of this refinement in the singing of the present day is much to be deplored.

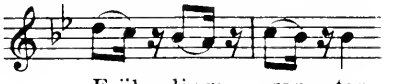
While no set rules can be laid down to govern the infinite variety of phrases and the different treatment to which they lend themselves, yet the artist is generally right whose intuition leads him to make a *crescendo* on the ascending notes of a melody. But let the inexperienced singer avoid the habit of hurrying whenever he makes a *crescendo*. Again, when the melody descends, one is often instinctively prompted to make a *diminuendo*; in this case, however, the young singer must be on his guard against the error of singing more slowly every time a *diminuendo* is made, and so falling into the vice of dragging.

Specimen of phrasing in Beethoven's "Adelaide."



The phrasing of such a passage as  where the notes

are sung to a single word, should follow the same rule as in pianoforte or violin playing, and be sung  &c., &c., yet, as so few composers now-a-days write vocal effects for the voice, the student must be always on his guard against falling into a great error.

Thus, when a slur indicates that two notes are given to one word, *it appears as though the phrasing of the notes were in groups of two,* whereas the slur was meant to indicate *not the phrasing* but simply the *disposition of the notes to the words.* Thus in bar three of "Adelaide" *legato singing* is intended and not 

&c.

And yet young singers through ignorance are occasionally led to phrase such passages in groups of two instead of *legato* throughout. After a *ritardanao* or slackening of the time let great care be taken to resume the exact time and rhythm of the movement *as it is commenced,* thus following out the usual instruction "tempo primo" or "a tempo." The monotony often felt during the performance of young singers generally arises from neglect of this precaution.

In approaching a *rallentando,* do not anticipate it, but wait until the place is reached where the composer has indicated the change of tempo.

Every syncopated note should be accented, and reiterated notes should generally form a crescendo of accents.

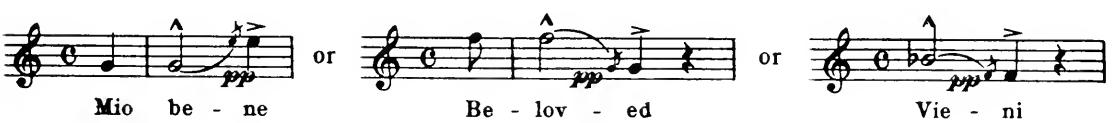
In making an accent, take care that it is made exactly at the commencement of the note. If there is any hesitation, so that a *crescendo* is introduced, the feeling of accent is altogether lost.

Care must be taken also not to allow the intensity to fall off before the end of a dotted note, a common error of inexperienced singers, in unconscious imitation of what necessarily takes place on the pianoforte. And this applies equally to a note which is tied to a shorter one, as frequently the greatest intensity is required just before the note is quitted.

When the last note of a musical phrase falls on the unaccented portion of a bar, the singer is frequently tempted to over-accentuate the last syllable, especially in recitatives, *e.g.,* in such words as padre, which becomes padre, through inability to maintain a control over the breath to the end of the phrase, or in other words, through inability to stop the breath rightly. It is necessary to be able not only to start the phrase with the instrument under control and to continue it so, but also to stop it properly and without jerkiness; and this is the most difficult of all.

After an exclamation it is, as a general rule, permissible and even desirable to take a breath.

Portamento means the carrying up or down of the vowel sound to another note where a change of word or syllable occurs. Unless there is a change of word, it is merely the *legato* of all good singing; the passage to the second note must be done softly and the second note itself merely touched like an acciaccatura before the new word. Thus:—



Portamento is mainly of use in phrases conveying an imploring, caressing or loving character; but perhaps no effect lends itself so readily to exaggeration by being introduced too often and in the wrong place.

In music of the Italian school the introduction of embellishments, variations and cadenzas was left to the discretion of the singer, though in modern editions of the old arias the traditional embellishments are occasionally indicated; and this leads one all the more to regret the gradual loss and dying out of the traditions, since thereby the arias themselves are deprived of a large part of their beauty and the quality of the music suffers greatly. Mozart, for instance, nearly always introduces in his arias a pause 𝄐 where a cadenza was expected from the singer, short or long according to his power of invention and the fashion of the age, and of a style to suit his voice; and indeed a cadenza of some sort is absolutely necessary to lead up to the succeeding phrase. Those interested in this subject may well consult the incomparable Rondo in A minor for the pianoforte, in which Mozart is said to have imitated the embellishments introduced by the singers of his day, and compare it with the bald state of the arias of Bellini, Donizetti and Rossini, in which the variations, &c., were omitted in the printed editions and left for the singer to insert. Or again compare the scena in A minor for the violin by Spohr, written after the manner of the singers of his time.

If the breath is being rightly controlled, a steady pressure is exerted on the vocal organs with the result that the phrase becomes *one continuous sound*, and although there be a succession of notes and even in addition a change of words, yet the effect of one long drawn out tone should be maintained.

During the practice of a vocalise the Ah under the above conditions will not change, nor will the halo of expression be lost. Accent will be at the command of the singer, and *crescendo* and *diminuendo* will become equally intense.

In passing from forte to piano, so long as the voice is continued in the same register, the breath pressure is naturally diminished; but generally it is right in proceeding to a pianissimo to change to another register, in which the *pp* note being a lower one will require a greater breath pressure; otherwise there will be a tendency for the diminution of pressure to result in loss of intensity and consequent inaudibility at a distance.

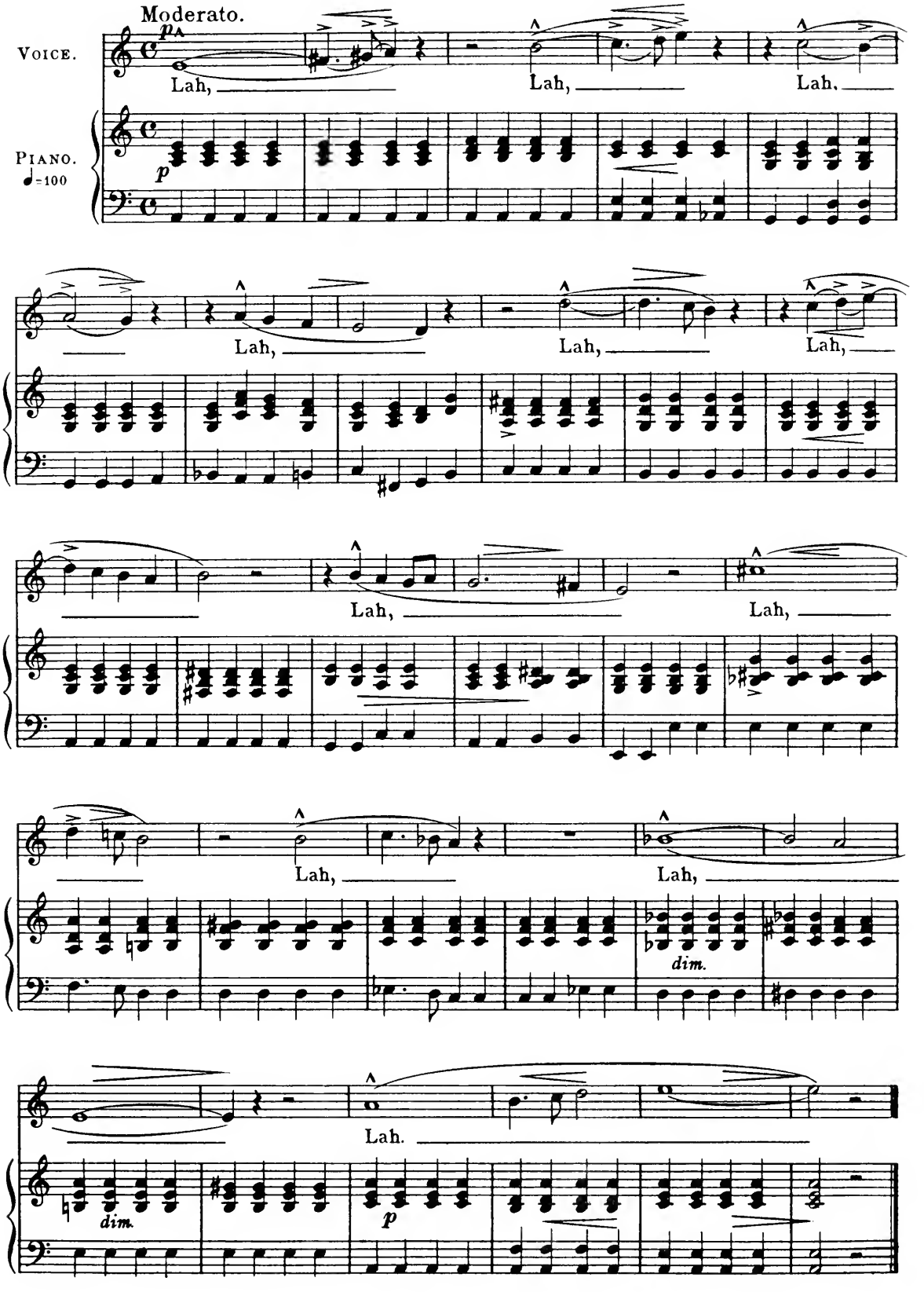
The greater the artist the grander is his style of phrasing; that is to say, through his long breath he is enabled to make one phrase of that which the less distinguished performer is compelled to cut up into two or three pieces, producing an effect which is obviously jerky and small in style.

Let it be noted too, that the great artist rarely allows himself to interfere with the time of a piece, so that a marked effect is produced when he subtly introduces a slight hurrying or retarding of the tempo.

Lastly, let the student make a study of the emotional expressions which accompany exclamations of joy, sorrow, love, hate, hope, comfort or enthusiasm, such as, Ah, Oh, &c. Let him practise also the interrogatory exclamations, Why? How? Whence? Who? &c., also commands such as Hence! Go! Come! Follow! Let him think well before he sings and he will realize how deep and varied is the feeling which can be drawn from music by the art of phrasing.

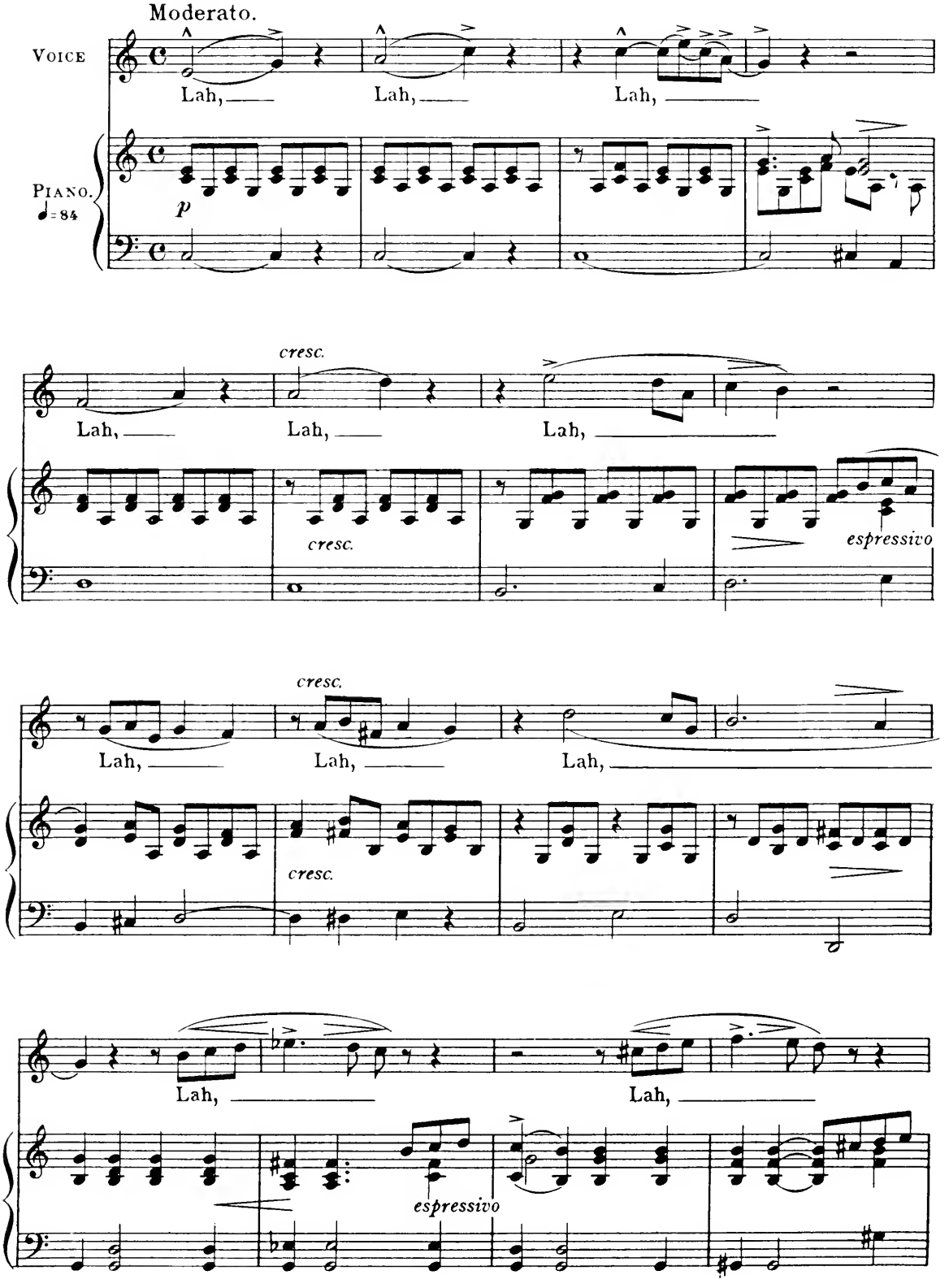
No 1. VOCALISES.

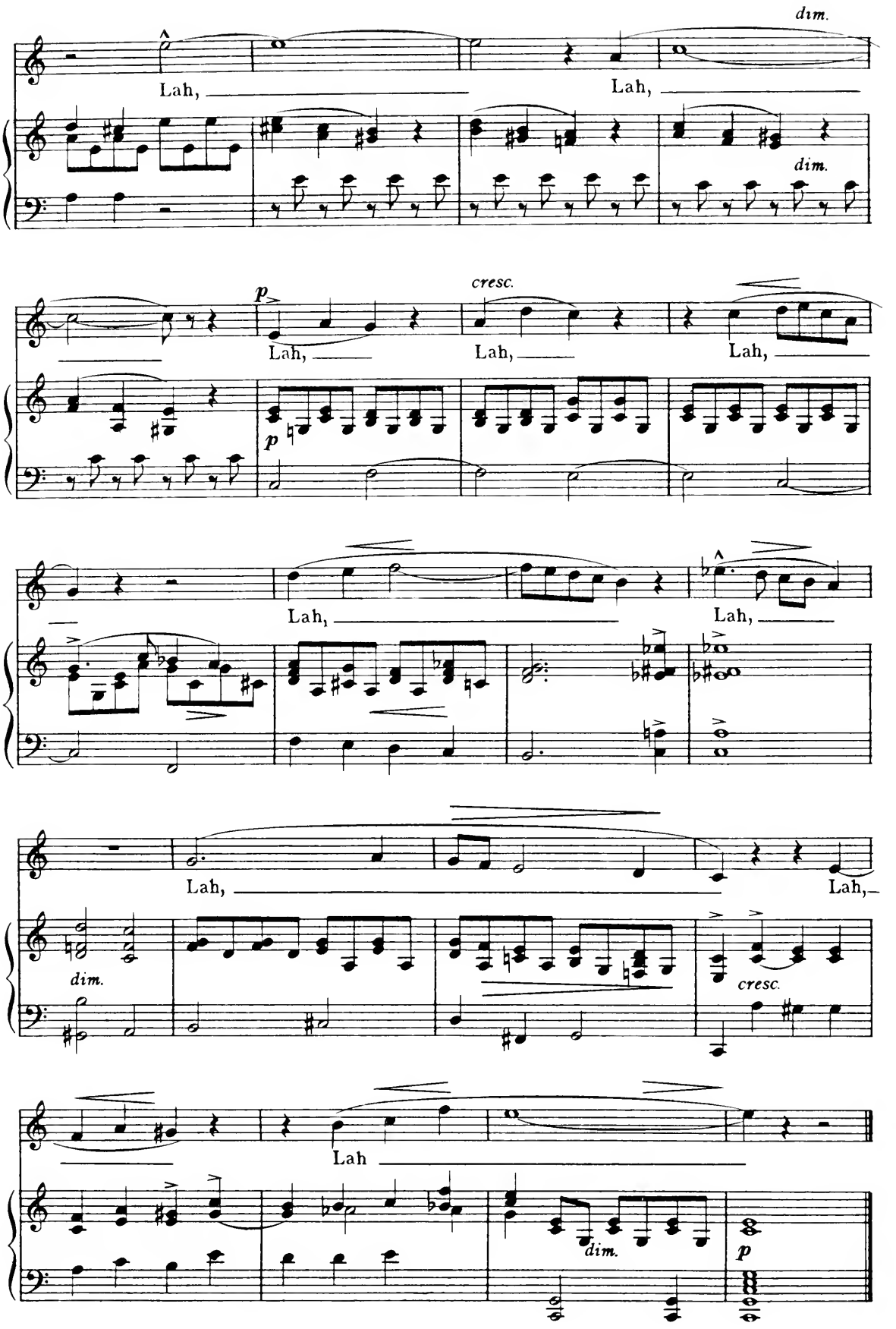
Let Contraltos and Baritones transpose this a tone lower, and Basses a major third lower.



No 2.

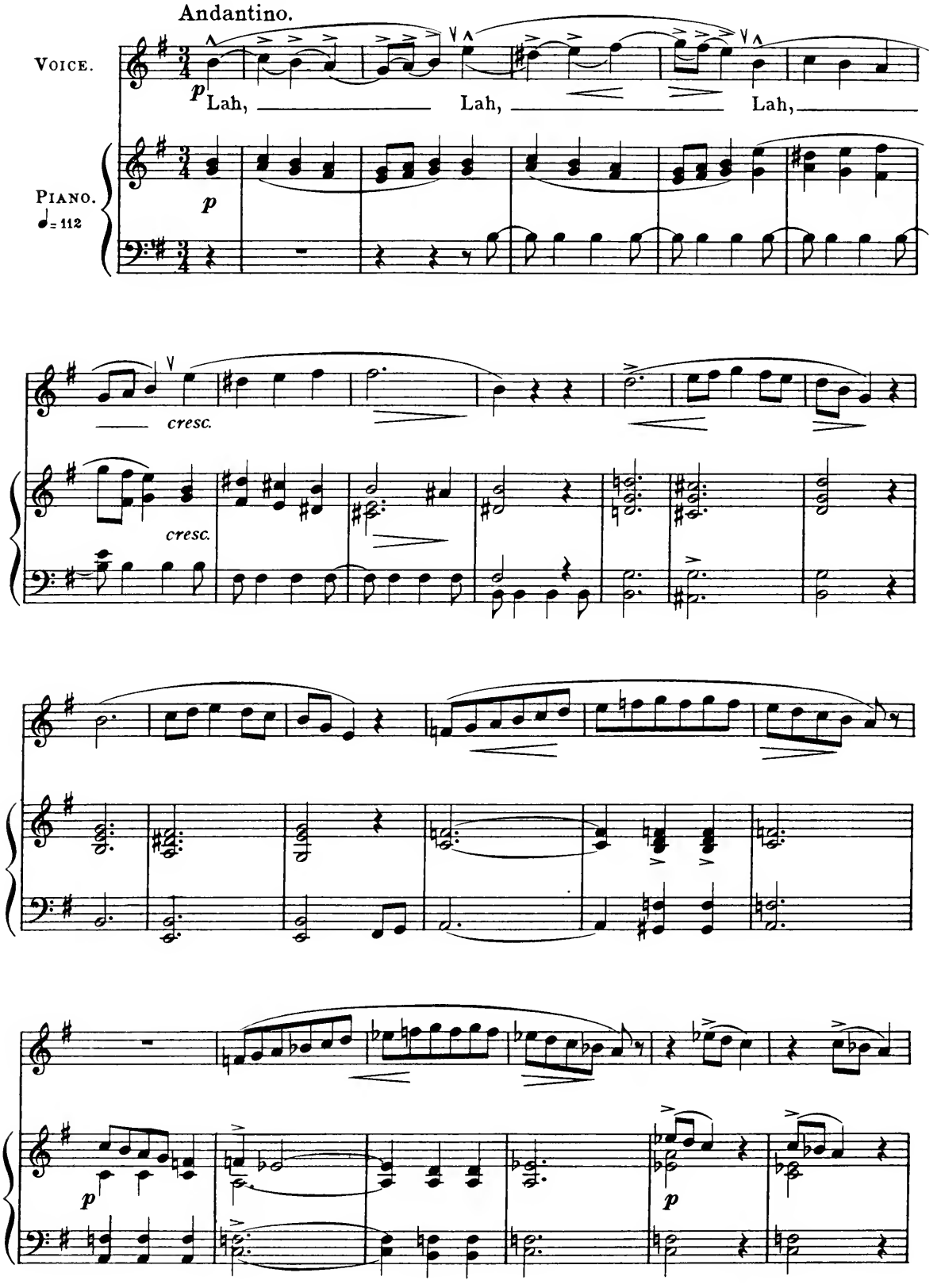
Let Contraltos and Baritones transpose this a tone lower, and Basses a third lower.

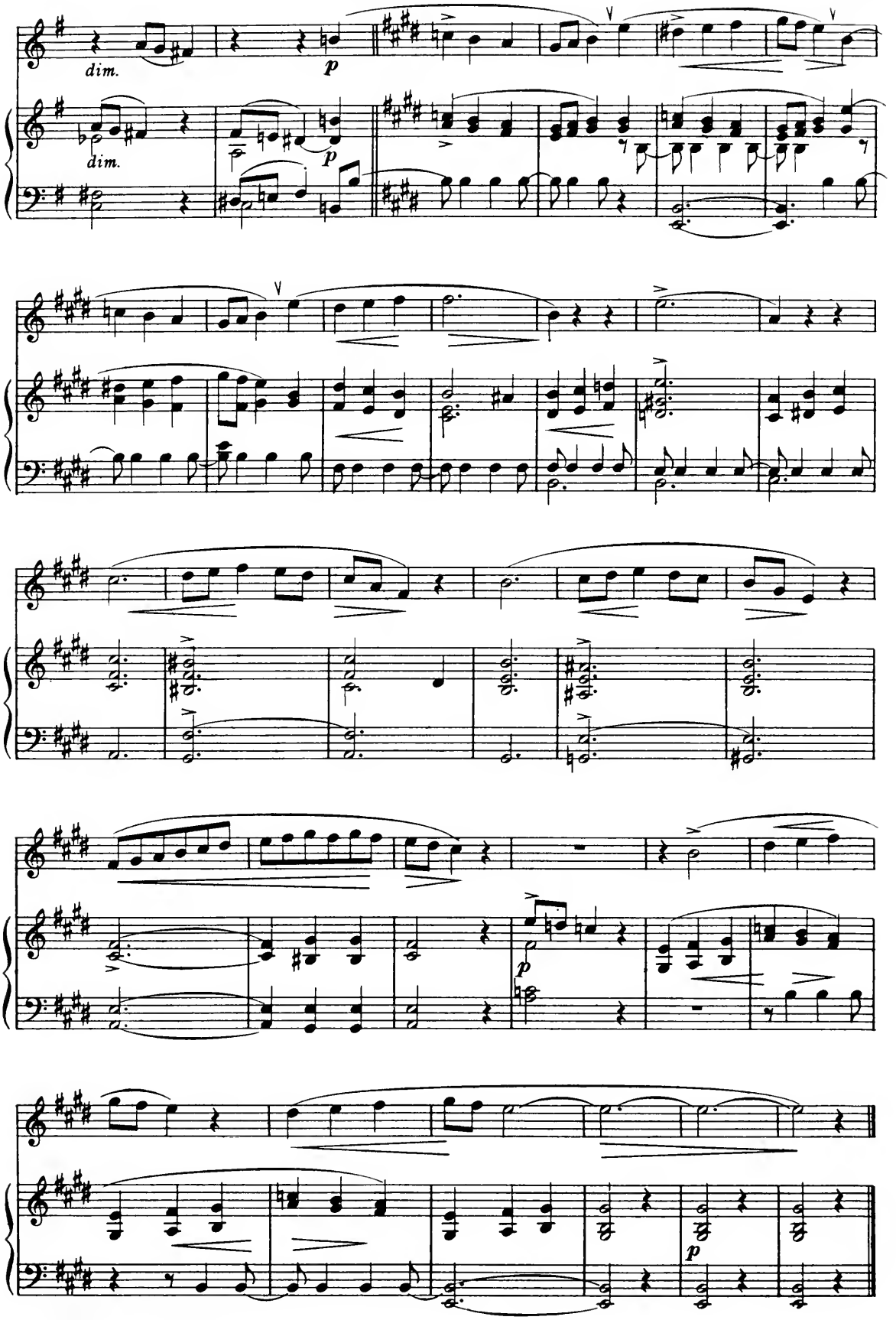



dim.
Lah,
Lah,
dim.
p
cresc.
Lah,
Lah,
Lah,
p
Lah,
Lah,
Lah,
Lah,
dim.
cresc.
Lah
dim.
p

No. 3.

Let Mezzo-Sopranos transpose this a third lower, and Tenors a semitone lower.

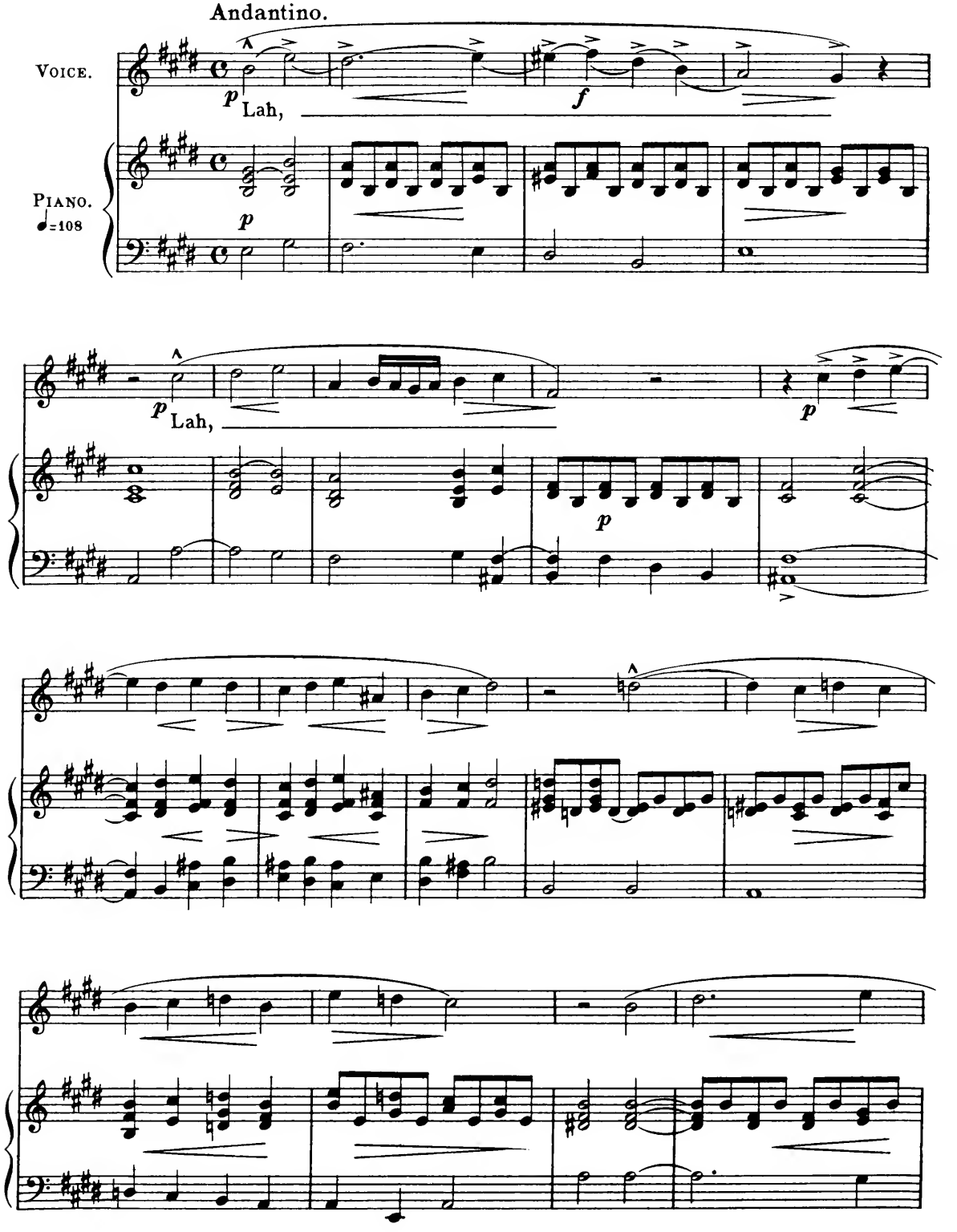


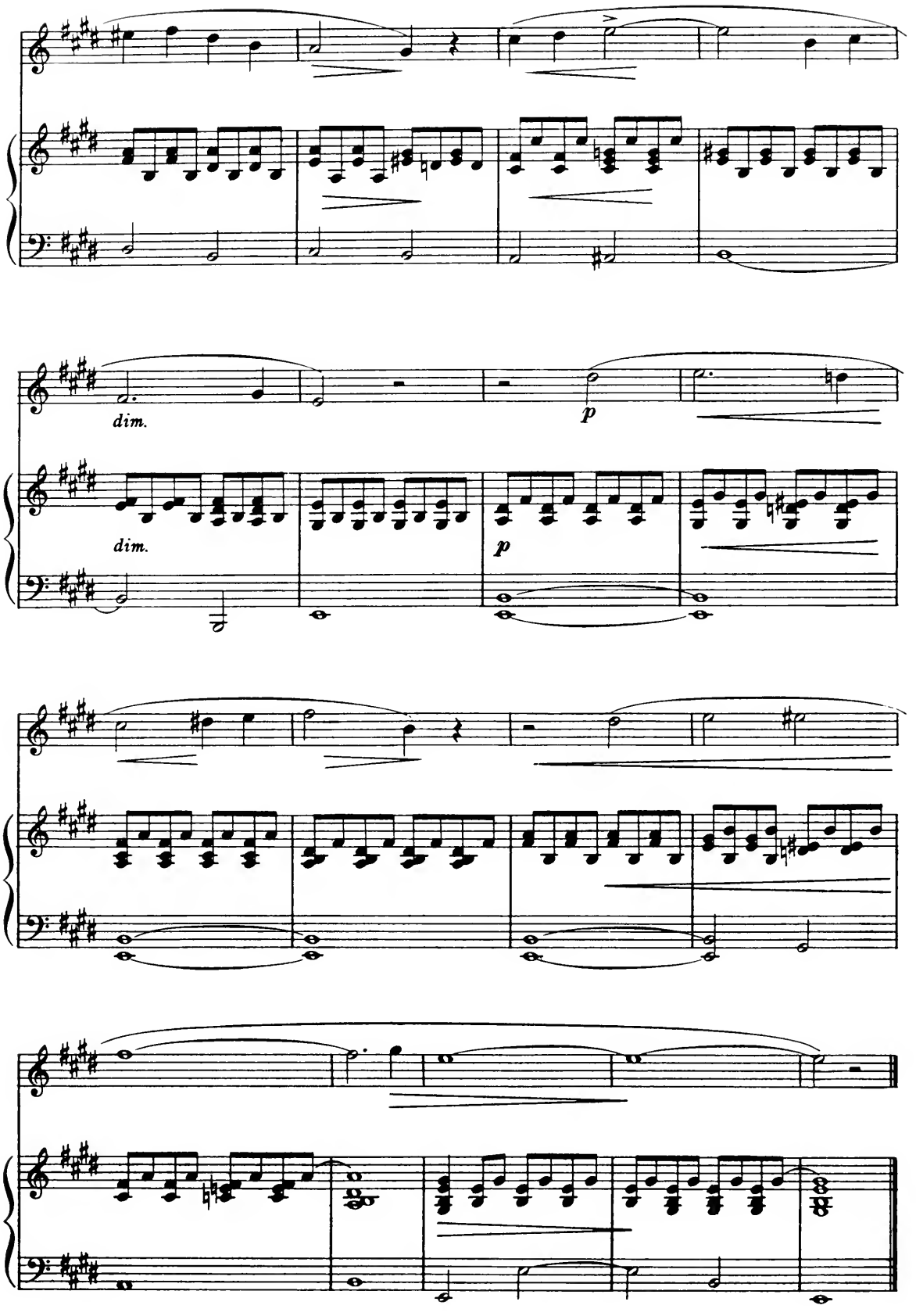

dim.
p
dim.
p
p
p

No. 4.

In this Vocalise let Sopranos make a special study of the head voice, by carrying down this register for the soft passages as far as B.

Let Mezzo-Sopranos transpose this a tone lower, and Tenors half a tone lower.

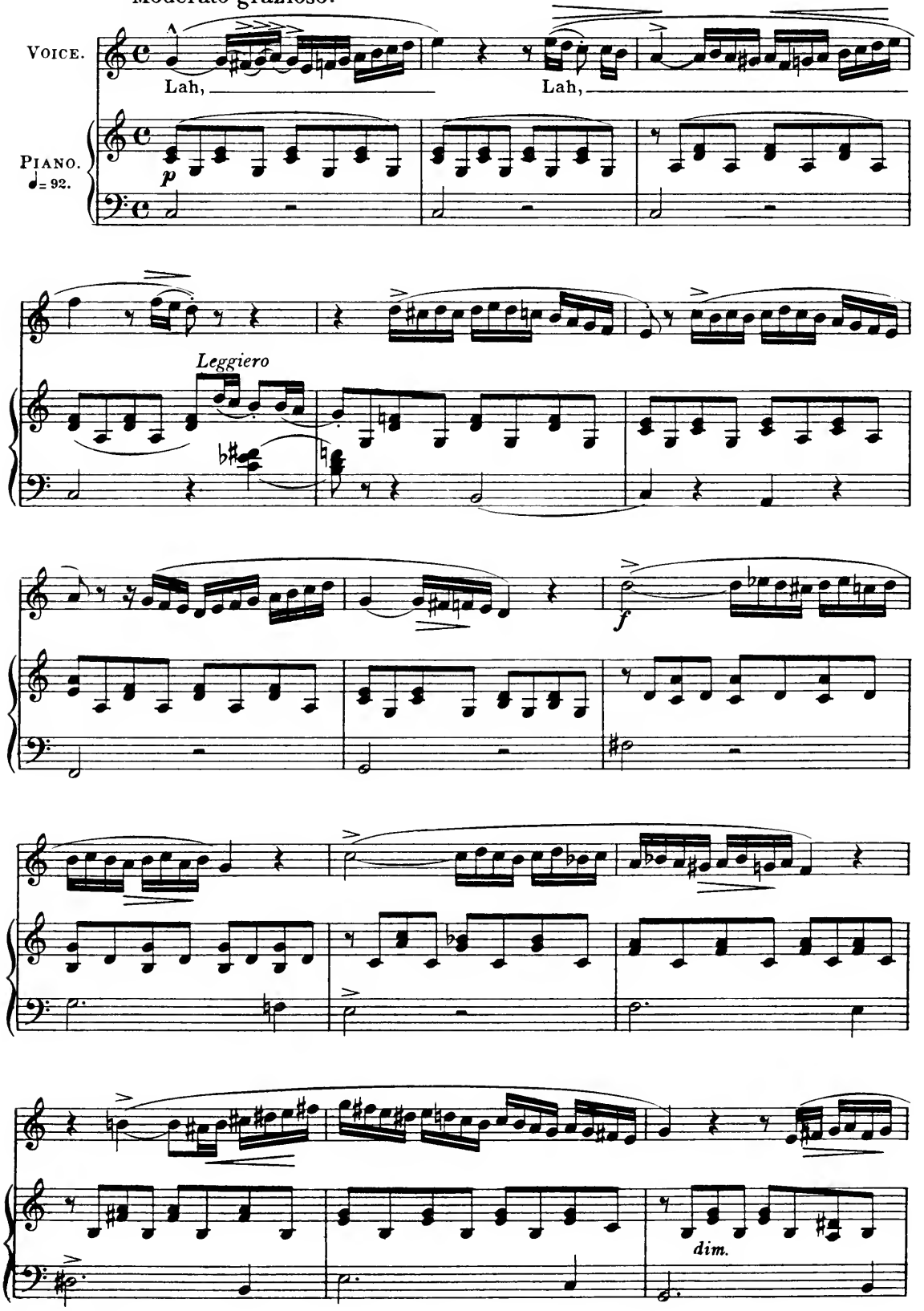


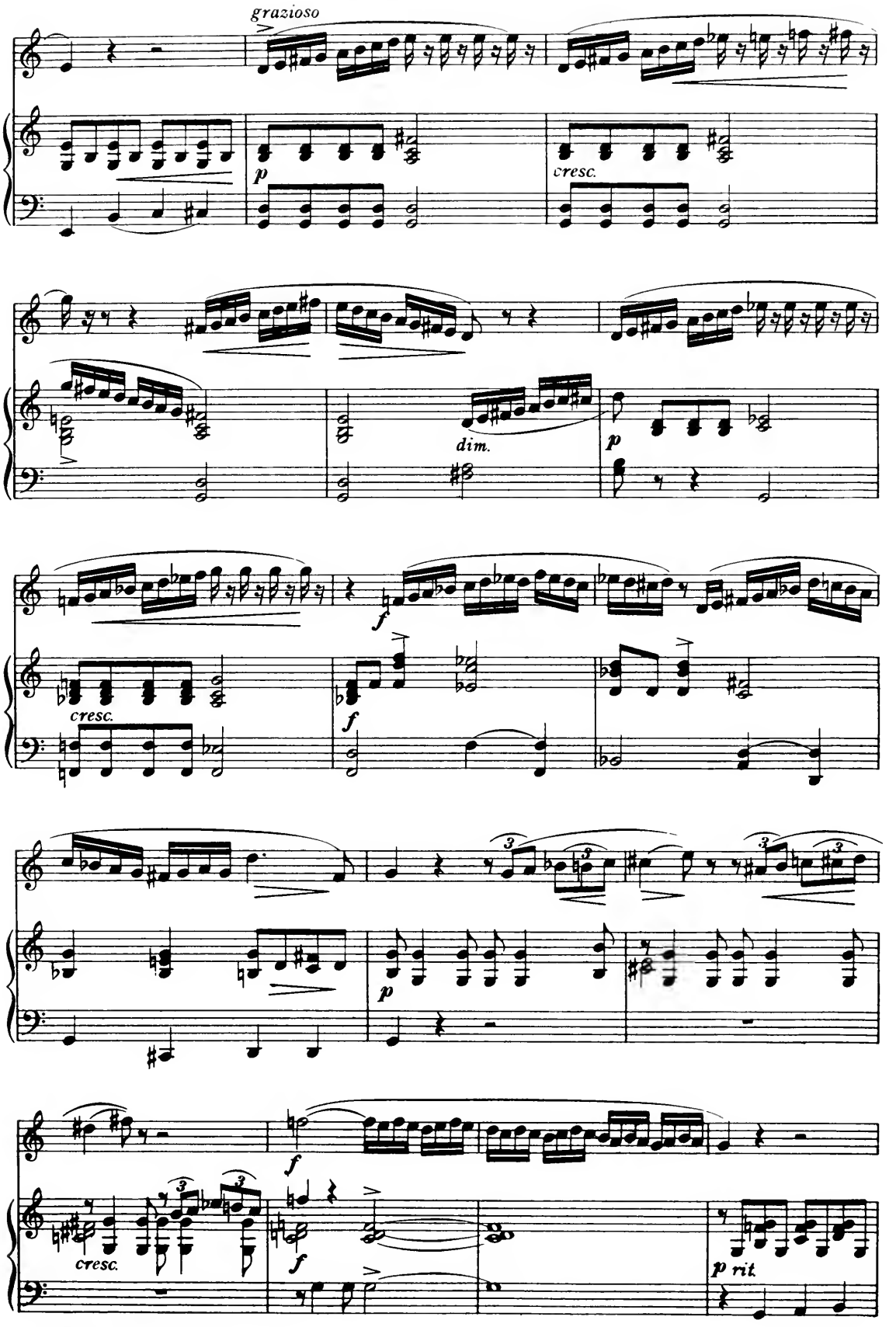

dim.
p
dim.
p

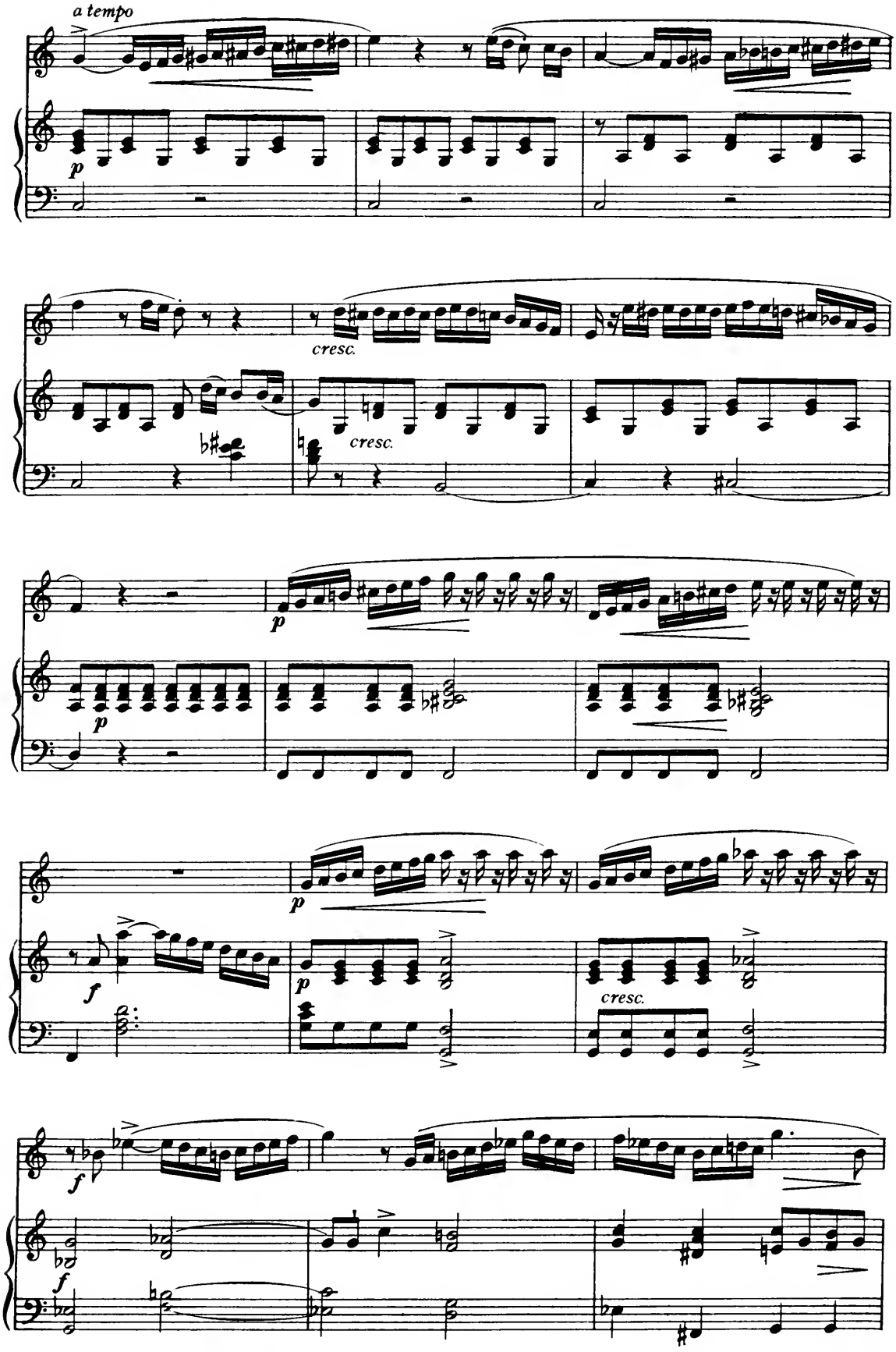
№ 5.

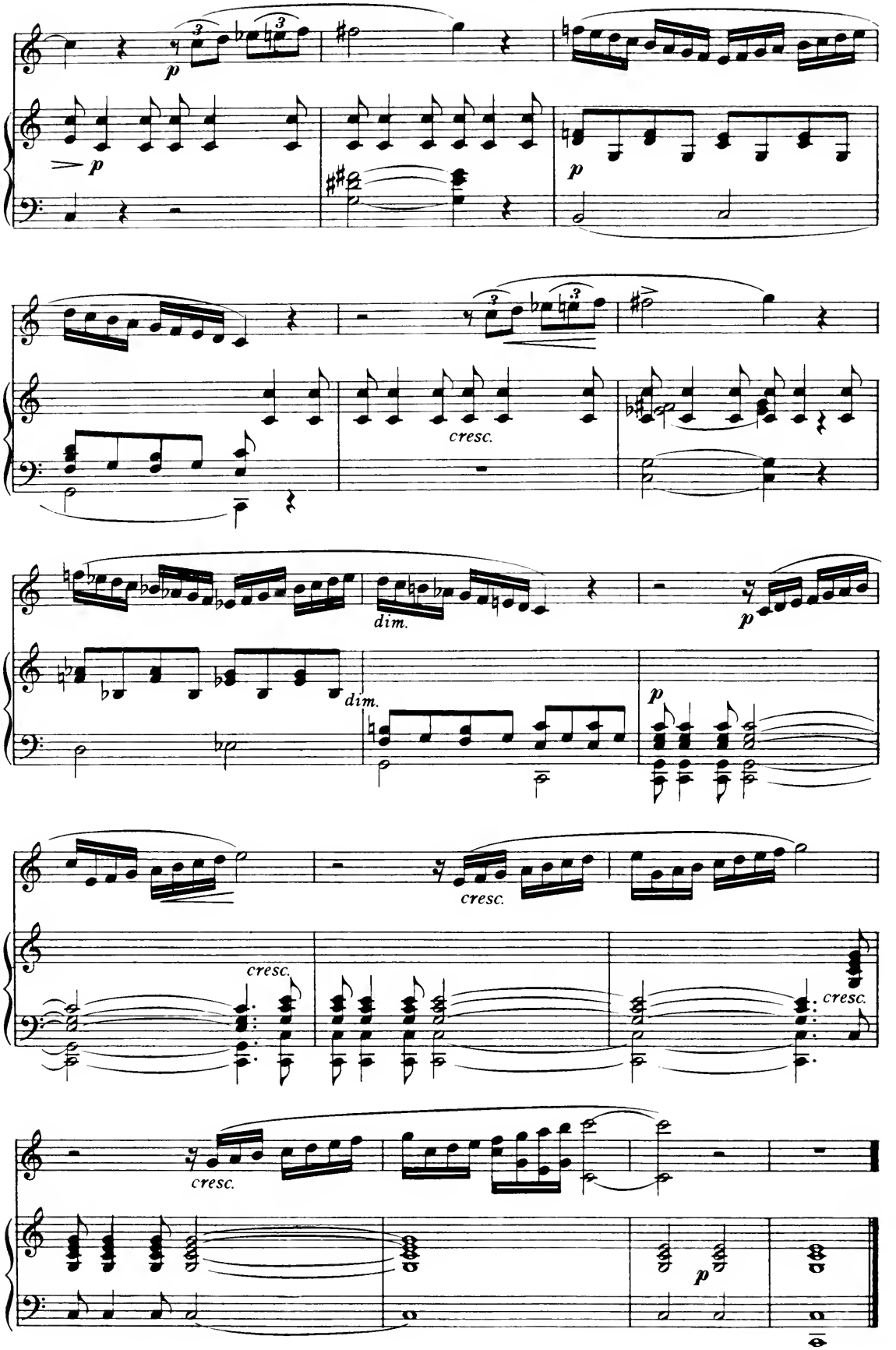
Let Mezzo-Sopranos transpose this a tone lower.

Moderato grazioso.




grazioso
p
cresc.
dim.
p
cresc.
f
f
p
f
cresc.
f
p rit.


a tempo
p
cresc.
cresc.
p
p
f
p
cresc.
f
f


p
p
p
cresc.
dim.
p
dim.
p
cresc.
cresc.
cresc.
cresc.
p

PRONUNCIATION.

Having mastered the groundwork of breath-control, together with the freedom of the throat and tongue, the student may fairly assume that he is now ready to make a study of the vowels and consonants, *as they are employed in the formation of words*, and to render them with ease and freedom.

The advantage of a clear enunciation in singing cannot be over-estimated. The voice is the instrument of nature for conveying the deepest and most tender emotions by means of that which is unique in itself and absert from all instruments made by man—the utterance of speech.

With the good artist singing becomes a measured and sustained form of speech, unmistakably clear and impossible of misunderstanding to the audience. The singer must of course avoid anything in the nature of mannerisms or provincialisms; and he should measure and prolong his words in such a way that their meaning strikes the ear of his audience with directness and absolute naturalness. Let the singer never permit himself to alter the pronunciation of a word in order to be able to sing with greater sonority, turning, *e.g.*, *man* into *mahn*.

It is the more necessary to make a study of the pronunciation of the English language on account of the difficulty at first experienced in finding the exact sounds for singing which we utter so quickly in talking, especially as some of these sounds do not lend themselves to prolongation. Let us consider for a moment the rapid change of sound involved in such diphthongs as A, I, O, U, or of such words as *thou*, *boy*, *ere*, &c. How should we sing slowly the word *often*, should it be *off-ten*, or *off-n?* The first would sound strange, and the last would end in a snuffle. In this case it would seem desirable to insert in the second syllable some vowel sound which would be nearest to the sound uttered in ordinary conversation.

VOWEL SOUNDS.

In most works dealing with pronunciation the different sounds derived from the five vowels are described as long and short (although in singing all may be long), or open and closed. An attempt has been made in this work to simplify the description of the English vowel sounds, which are thirteen in number, by writing them exactly as they sound, or, as it is termed, phonetically.

They are the thirteen sounds which are heard in the pronunciation of the following monosyllables, *ah*, *at*, *a*, (and a variety, *air*), *et*, *it*, *ee*, *oo*, *ʰoo*^{d}, *o*, *aw*, *ot*, *er*, *ut*.

ah is vowel sound I., as in the words *are*, *ḥar*, *guard*, *shah*, &c.

a^{t} is vowel sound II., as in the words *as*, *bat*, *cab*, *damp*, *fan*, *gas*, &c., and inasmuch as the vowel sound in the word *at* could not be described without the addition of some terminal consonant, a small *t* is printed after it whenever this particular vowel sound is in question, but the *t* is not intended to be pronounced.

a, vowel sound III., is a diphthong — that is to say, it is composed of two sounds which succeed each other rapidly, as in the words *bay*, *cane*, *dame*, *eight*, *reign*, *fail*, &c., To describe separately the two sounds of this diphthong in writing is difficult, because in English the first sound does not occur alone; but if separately prolonged, would result in what is known in French as the open *e*, as in *même*, *rêve*, &c.; it also occurs in certain Italian words, and is represented in German by the modified *a*, as in *Mädchen*, &c. The second sound can be described as that which is heard in the word *it*, a sound which without the *t* will afterwards be known as vowel sound V. Thus the above word *bay* is pronounced *ba-i*^{t}, and so on. Remember that the first sound of this diphthong is that which is accented.

air is the variety of the above diphthong, which is heard when the second sound consists of ***u***^{t}. (This ***u***^{t} will be known later as vowel sound XIII.; the *t* is not pronounced.) It occurs in *air*, *care*, *bear*, *rare*, *fair*, &c., and commences with the first sound of ***a***, but the last sound is that of ***u***^{t}. Let the first sound receive the accent.

e^{t} is vowel sound IV., and must be pronounced, of course, without the *t*. It is heard in the words *any*, *every*, *best*, *debt*, *fell*, *hemp*, &c., and is the vowel sound so often used in the previous exercises. It is almost identical with the closed *e* of the French and Italian languages.

i^{t} is vowel sound V. (the *t* not to be pronounced). It is heard in *it*, *bid*, *din*, *fill*, *is*, *kiss*, and in the second syllable of *any*, *money*, *hymn*, &c., and at the end of the diphthong ***a***, vowel sound III. above.

ee is vowel sound VI., as in *bead*, *feel*, *ease*, *key*, *fiend*, *scheme*, &c.

The order of these six vowels was determined by the gradual ascent of the centre of the tongue, which accompanies this sequence: for ***ah*** the tongue lies flat in the mouth, while for the pronunciation of ***a***^{t}, for the first sound of ***a*** and ***a***^{ir}, for ***e***^{t}, ***i***^{t}, and ***ee***, it is raised higher and higher, until for ***ee*** it nearly reaches the roof of the mouth. Thus ***e***^{t} is said to be more closed than ***a*** or ***a***^{ir}, the tongue being higher up for the former.

oo is vowel sound VII.; as in *hoot*, *coo*, *doom*, *food*, *who*, *true*, *Jew*, *shoe*, &c.

^{h}oo^{d} is vowel sound VIII., and is produced with lips not quite so much pursed as for VII. It is described as the sound heard in the word *hood*, because no shorter formula can be found. Neither *h* nor *d* should be pronounced, and for this reason both are written small. This vowel sound occurs in the words *bush*, *look*, *full*, *should*, *-ble*, *-cle* (as in *mumble*, *uncle*).

The distinction between **^{h}oo^{d}** and **oo** may be observed in such phrases as "a *pool full*," "they *could coo*," "he *would woo*, "he *should shoe*."

o is vowel sound IX., and is a diphthong as regards which English-speaking nations find great difficulty in separating the first sound from the second. In English we always end this diphthong with the vowel sound **^{h}oo^{d}**, No. VIII. We must, however, practise until we can prolong *o* without the final **^{h}oo^{d}**, just as we must also continue the practice of separating and sustaining the first sound which is common to *a* and *air* from the second sound, which is **i^{t}** in the first case and **u^{t}** in the second. Otherwise we shall never master the pronunciation of foreign tongues. The vowel sound **o** occurs in *owe*, *bowl*, *coal*, *roll*, *hole*, *woe*, *though*, &c. The accent must be always on the first sound of the diphthong.

aw is vowel sound X., as in *all*, *bawl*, *balk*, *jaw*, *corn*, *lawn*, &c. English singers often have trouble with this vowel, and are prone to hold the throat rigidly, whereas it should be only slightly and *unconsciously* contracted for its pronunciation.

o^{t} is vowel sound XI. The *t* is written small and is not to be sounded. This vowel occurs in *cot*, *dog*, *fond*, *god*, *hop*, *gloss*, &c.

er is vowel sound XII. The *r* is not to be trilled, but is merely a sign like the *t*, by which to recognize the vowel sound. It occurs in *burr*, *mirth*, *earl*, *fur*, *hurl*, *jerk*, &c.

u^{t} is vowel sound XIII. The *t* is not to be sounded. It occurs in *but*, *cup*, *dull*, *fun*, *love*, *rough*, &c.

The vowel sound **oo**, No. VII., may be said by reason of the funnel-like shape of the lips to be the most closed of all the vowels, and next to this, as being slightly more open, the vowel sound **^{h}oo^{d}**. Next comes the sound **o**, which without the final English sound is so useful in foreign languages, and from the openness of the throat and mouth is called the open **o**; then follows **aw**, which is the closed **o** of the Italian language; lastly, come the vowel sounds **o^{t}**, **er**, and **u^{t}**, which seem to free the mouth and throat and prepare the vocal instrument again for the **ah** described above as No. I.

THE REMAINING DIPHTHONGS.

I-diphthong is a diphthong involving a rapid change of tongue position from ***ah*** (No. I.) to ***i***^{t} (No. V.). It is heard in the words *my*, *thy*, *tie*, *sky*, *buy*, &c., the first of which, for instance, may be written out ***mah-i***^{t}, and so on. Remember that the accent must fall on the first sound. If the second is accented, the effect is vulgar and resembles the sounds produced by street singers.

ou. This diphthong, which is heard in *bough*, *cow*, *fowl*, *now*, *thou*, &c., consists of ***u***^{t} (No. XIII.) followed by ^{h}***oo***^{d} (No. VIII.). (The small consonants are, of course, in neither case pronounced.) Thus the word *bough* is pronounced *bu*^{t}-^{h}*oo*^{d}, &c. The accent falls on the first sound.

oi is a diphthong consisting of ***aw*** (No. X.) followed by ***i***^{t} (No. V.), the accent resting on the first sound. It occurs in *oil*, *boy*, &c.

u and ***y***. The vowel sound ***i***^{t} can combine in English with any of the other vowel sounds to form a diphthong, in which the accent is invariably on the second sound. When the first sound, ***i***^{t}, commences a syllable, it is generally written *y*—*e.g.*, *yarn*, *yea*, *ye*, *yes*, *you*, *yacht*, *yore*, *yoke*, &c. The commonest of these diphthongs is the combination of ***i***^{t} and ***oo*** (No. VII.), which is usually represented in English by *u*, though there are other ways of writing it—*e.g.*, *use*, *cure*, *tune*, *few*, *beauty*, &c. Remember that *u* may also represent ***oo*** (No. VII.), as in *true*, or ^{h}***oo***^{d} (No. VIII.), as in *bull;* and *y* may represent ***i***^{t} alone, as in *any*, or *i*-diphthong, as in rhyme, &c.

w. Similarly the vowel sound VIII., ^{h}***oo***^{d}, may combine with any of the other vowel sounds to form a diphthong, having the accent on the second syllable. It is represented by *w* in English, and further allows of the introduction of an aspirate between the two sounds—*e.g.*, *wan*, *wed*, *which*, &c.

ON THE SELECTION OF THE VOWEL SOUNDS IN CERTAIN WORDS WHEN SUSTAINED IN SINGING.

The. The definite article, when it precedes the vowel sounds *a*, *e*, *i*, and *o*, should be pronounced th*ee* (No. VI. above)—*e.g.*, th*ee* apple, th*ee* egg, th*ee* inn, th*ee* orange; but when it precedes a *u*, or a consonant, it is pronounced th***u***^{t} (No. XIII.)—*e.g.*, th***u***^{t} use, th***u***^{t} bee (not th*ee* bee, nor th*er* bee), th***u***^{t} cot, th***u***^{t} heart, &c.

a. The indefinite article always takes the sound of ***u***^{t} (No. XIII.) in English, thus: a bee is not pronounced *a* (No. III.) bee, but ***u***^{t} bee, ***u***^{t} jest, ***u***^{t} few, &c

my. The possessive pronoun *my* should be pronounced *mah-i*^{t} (vowels I. and V.) whenever it has to be sustained on a long note, and also when associated with a short note if emphasis is laid on the possession — *e.g.*, "it is *my* horse, not *yours*." When, however, it has a short note, and the emphasis is on the following word, it may be pronounced *mi*^{t} (No. V.), as in "*mi*^{t} child," "*mi*^{t} wife," &c.

Let the first syllable in such words as *above*, *account*, *aghast*, *ahead*, *along*, *announce*, *away*, &c., take the sound of ***u***^{t} (No. XIII.), and let the final syllable in *madman*, *woman*, *Christian*, *madam*, *common*, *London*, *mission*, *vision*, *nation*, *treasure* take the same sound. They should be pronounced *u*^{t}*-bove*, *treasu*^{t}, &c.

r. Although the *r* is trilled or rolled when it precedes a vowel, yet (except in Scotland and Ireland) it is not often rolled otherwise, but takes the sound of ***u***^{t} (No. XIII.). Further reference to the rolling of the *r* is reserved for another place. The words *air*, *butter*, *cellar*, *ever*, *flower*, *member*, *war*, &c., should be pronounced *a-u*^{t} (not *ai-er* nor *airr*), *buttu*^{t}, *cellu*^{t}, &c.

In words such as *car*, *darn*, *earl*, *girl*, &c., the *r* of course is not rolled (see above under vowel sounds I. and XII.).

Words such as *chasten*, *fasten*, *hasten*, *listen*, &c., should not be sung *chas-ten* or *chas-n*, but *chas-un* (with a strong accent on the first syllable and a weak note on the last).

Let the words *before*, *because*, *behold*, *beloved* be pronounced *bifore*, *bi*^{t}*cause*, etc. (No. V.), but *crooked*, *courage*, *captain*, *mountain*, etc., should be pronounced *crooke*^{t}*-d*, *coure*^{t}*-ge*, *capte*^{t}*-n*, etc. (No. IV.).

Let the final sound in such words as *final*, *little*, *middle*, *uncle* be ***h****oo*^{d}, No. VIII.— *e.g.*, *fin*^{h}*oo*^{d}*-l*, &c.

THE BUZZES.

In English these are four in number, *viz.*, soft *th*, *v*, *z*, and the French *j* (occurring in English only in a few words, such as *treasure*). The *rôle* they play in pronunciation is remarkable. If they are not pronounced sufficiently, which occurs very often in the singing and elocution of the present day, the result is that we cannot tell what the singer or actor is saying. When they are sufficiently sustained, the singing is warmed and illumined with a glow, for their euphony is not only a source of charm, but their presence ensures great freedom in the production of the voice. The rigid singer or actor fails to soften his lines with these mellifluous sounds, and suffers perforce harsh and sibilant tones to prevail.

Buzz No. I.—There are two ways of pronouncing *th*. One is the soft *th*, a buzzing sound which can only be executed when the tongue is perfectly free. In the words *thou*, *thy*, *this*, *with*, *father*, etc., with a rigid production the buzz is impossible, and a hissing sound would be heard if the singer insisted on enunciating *thou* as in the word *thousand*, and *thy* as in the word *thigh*. This hissing sound would be the second or hard *th*, which is heard in *thatch*, *thimble*, *doeth*, etc. The singer, in order to escape from the difficulty of pronouncing the soft *th*, generally leaves it out altogether, and then we cannot tell what he means to say. Examples of the difference between the soft *th* (the buzz) and the hard *th* may be seen in such phrases as "*Thou* hast a *thousand*," or "*Thy thigh* is broken," or "*This* is a *thistle*." The soft *th* is one of the beauties peculiar to the English language, and it behooves every student to conquer this somewhat difficult sound which we hear so often distorted by the natives of other lands.

Buzz No. II. is *v*, as in *vane*, *vanish*, *sever*, *wave*, etc. Only a good singer can sustain this buzz; the bad singer is forced either to omit it or to substitute the hissing consonant *f*, thereby turning *vain* into *fain*, and *wave* into *waif*.

Buzz No. III. is *z*, as in *zeal*, *easy*, *haze*, *bays*, *was*, &c. This sound is extremely important, because under it are included nearly all plural substantives in the English language, and also for the most part the third person singular (present tense) of verbs. These are, unfortunately, only too often inaudible.

Buzz No. IV. is only heard in the middle of English words, but occurs very often in French in the form of *j* and *g*, as in *j'ai*, *jugé*, &c. In English it is written with an *s* or *z*, and is heard in such words as *measure*, *pleasure*, *azure*, *seizure*, &c.

These four buzzes when uttered rightly by the artist not only result in banishing all rigidity of voice production, but call up that sense of velvety smoothness and harmony which are met with frequently in poetry, as in the line—

"And ye, the breathing roses of the wood."
Milton, "*Arcades*."

. . . his oozy locks he laves."
"*Lycidas*."

And all through the familiar little poem of Shelley beginning—

"Music, when soft voices die,"

The fact that any stiffness of the tongue and lips hinders the pronunciation of the buzzes makes them the best of practice for the student. "He who knows how to breathe and how to *pronounce*, knows how to sing."

HINTS ON OTHER CONSONANTS.

Practise the consonants L, D, T, N, R, hard G, and K (in all of which the tongue plays an important part), and the buzz *th*, until they can be clearly pronounced without movement of the jaw.

Sing with the lips free, so that *m* is not a hard, tight sound; take care that *b* does not sound like *p*, nor *g* like *k*, nor *d* like *t*, neither let *v* sound as *f*.

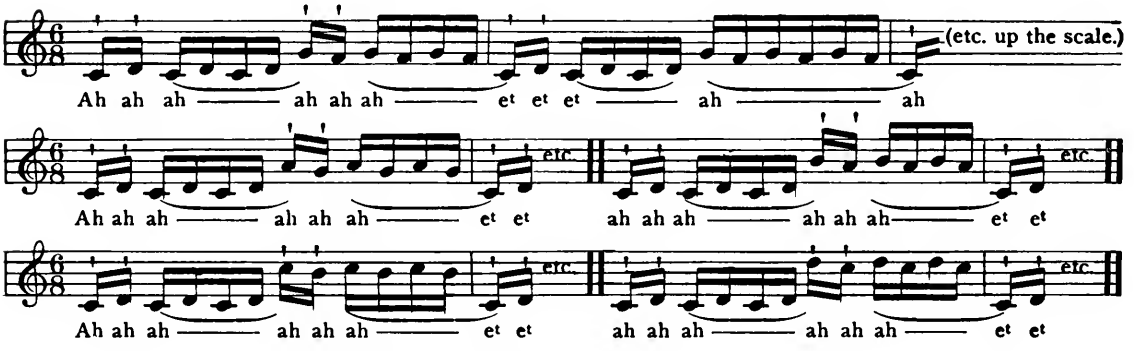
Acquire a mastery over the trilling or rolling of the *r*. It must be executed by a rapid vibration of the *tip* of the tongue against the front upper teeth. There are some who seem entirely unable to accomplish this; perseverance, however, works wonders. Rapid repetition of *dee*, *tee*, *dee*, *tee*, *dee*, *tee*, &c., gives the student a habit of looseness at the tip of the tongue; this, followed by the endeavor to trill the *r* by a vigorous pressure of breath, pronouncing *crrrr* as in *crush*, or *prrrr* as in *press*, or *br*, or *tr*, after earnest efforts, will give the desired trill *rrrrr*, which should be continued for, say, eight seconds. Do not accept as a correct trill that which is the result of a vibration of the back of the tongue.

S must not be aggressively heard, but should be a soft sound; one might almost say, rather in the direction of the teeth, as in whistling; rigidity of the lips prevents the free pronunciation of the hisses *s*, *f*, *ch*, *sh*, and the hard *th*.

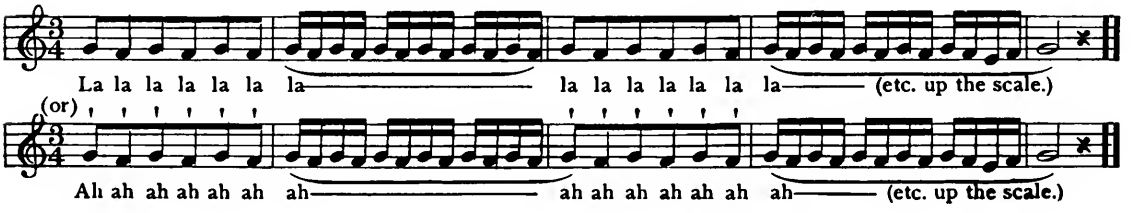
Singers very often forget that the *h* must be aspirated as in speaking.

Pronounce clearly the finals *n*, *ng*, and *l*—*e.g.*, *thing*, not *think*.

Variants of Exercise on Agility No. 3, page 78.



Additional Exercise on the Trill.



ON EXTRA FOREIGN VOWEL SOUNDS AND CONSONANTS.

In the French and German languages there are two extra vowel sounds quite foreign to the English language, viz.:—

(1) The vowel which in German is written *ü*, and in French *u* (without the two points above it); and

(2) That which in German is written *ö*, as in the word *schön*, and in French *eu*, as in *feu*, *eux*, &c.

The first is arrived at by adopting the position of the tongue for the pronunciation of the vowel sound ***i***^{t} (No. V.), together with a simultaneous pursing of the lips as if for the pronunciation of the vowel sound ^{h}***oo***^{d} (No. VIII.).

The student must begin by sustaining the sound ***i***^{t}, and persevere until he succeeds in adding the necessary pursing of the lips *without* allowing the tongue to alter its position of ***i***^{t}, or he may begin by sustaining the sound ^{h}***oo***^{d}, and gradually add the raising of the tongue as for ***i***^{t}, without altering the position of the lips. The failure to keep up these two positions, viz., of tongue and lips, will result in the diphthong *you* or *ooi*^{t}.

The second is the result of the tongue remaining in the position of ***er*** (No. XII.), while the lips modify the sound through being pursed, as in ^{h}***oo***^{d} (No. VIII.). Let this be practised on the same lines as the vowel last mentioned, viz., by sustaining the sound ***er***, and gradually accustoming himself to the addition of the pursed lips without altering the tongue, or *vice versâ*.

The German ch, when it follows *a*, *o*, or *ö*, is the same sound as in the Scotch pronunciation of *loch*, and is a prolonged hiss or whisper, produced when the tongue is raised nearly, but not quite, as high as in the pronunciation of *k*. After ***e***^{t}, ***i***^{t}, *ä*, or *ü*, it is a continuation of the same vowel sound, ending in a guttural aspirate.

It is bad to pronounce *dich* as *dish*, but it is worse to say *dick*.

Certain nasal sounds characteristic of the French language present a difficulty to the English-speaking race.

In the attempt to describe these sounds it has been thought well to place a small $_{n}$ over the consonant ***n*** whenever it is nasal; and further, in

order to bring about a sense of the nasal, a small ᵉ has been added, which, however, is not meant to be pronounced.

Thus, ***an***ⁿᵉ could suggest the nasal sound No. I.

anⁿᵉ. This occurs in such French words as V*in* (pron. *van*ⁿᵉ), *cin*q, sa*in*t, se*in*, pa*in*, ti*en*, lo*in*, &c.

ahnⁿᵉ is nasal sound No. II. The small ⁿ denotes the nasal sound, and the final ᵉ is not pronounced. This sound is heard in the French words *en* (pron. *ahn*ⁿᵉ), v*en*t, *en*fant, *an*, gr*an*d, H*en*ri, J*ean*, ch*amp*, &c.

ernⁿᵉ is nasal sound No. III. It occurs in the French words *un* (pron. *ern*ⁿᵉ) br*un*, auc*un*, h*um*ble, &c.

ohnⁿᵉ is nasal sound No. IV. It occurs in the French words b*on* (pron. *bohn*ⁿᵉ), n*on*, n*om*, t*on*, *om*bre, &c.

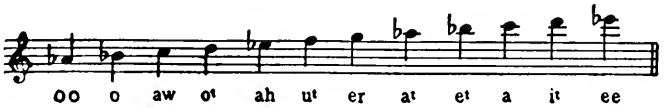
Those students who, though wishing to acquire a knowledge of the pronunciation of the German, French, and Italian languages, are yet unable to avail themselves of the services of a competent professor, may find the table on page 175, of some assistance.

This table is an attempt to compare the vowel sounds of the German, French, and Italian languages with the vowel sounds of the English language which are either identical or of approximate similarity.

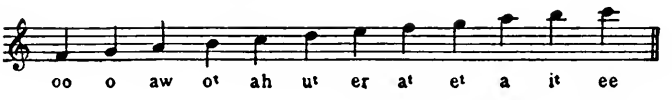
Continued from Page 45:

Dr. William Aikin in his interesting book, "The Phonology of the Voice" (Johnson and Co., London), shows that the English vowel sounds, when correctly whispered, form a scale, and that when these whispered sounds are correctly tuned, we have a pattern of what should happen to the tongue and lips, when we sing. The following sentence is composed of the sequence of vowel sounds which should form this scale. "Who knows aught of art must learn and then take his ease."

Womens' whispers should sound the scale of Eb:



Men, by reason of their larger mouth cavities, should whisper the scale of C:



Exercises:—Whisper three times up the scale in the same breath. Whisper in seconds, fourths, fifths, and octaves, twelve times in the same breath.

For the descending scale whisper: "We live a-ges and learn but part of all known truth."

ENGLISH VOWEL SOUND.	GERMAN.	FRENCH.	ITALIAN.
ah, No. I., as in the words *are*, *bar*, &c.	*A*al, K*a*hn, M*a*hl, ha-ben, geth*a*n, V*a*ter, &c.	â*m*e, hâte, pâte, pâle. pas, bas, &c.	*a*, *a*b, *a*d, l*a*, f*a*, m*a*, &c.; *a*ccordo (pron. ahkkordo), *a*cc*ia* (archar), c*a* (kah), ci*a* (char), g*a* (gar), and gi*a* (jar).
a^{t}, No. II., *as*, *bat*, &c.	- - - - - -	(In the modified form) v*i*n, p*a*in, &c.	- - - - - -
a, No. III., *bay*, *cane*, &c. (In the foreign languages, only the *first sound* of this diphthong should be heard.)	M*ä*dchen, V*ä*ter, s*e*hen, l*e*ben, &c.	*e*s*t*, *ai*me, m*ê*me, cr*ê*me, &c.	apparente, Leggo, meglio, petto, bello, &c.
air, *care*, *bear*, &c. (In the foreign languages, only the *first sound* of this diphthong should be heard, but the final *r* should be rolled.)	M*ee*r, M*ä*hrchen, *er*, B*ä*r, *Ä*hre, &c.	*air*, f*air*e, p*è*re, f*er*, dess*er*t, *mer*, &c.	ferro, terrore, errore, &c.
e^{t}, No. IV., *any*, *every*, &c.	*E*ssen, B*e*tt, K*e*tte, P*e*ch, s*e*hr, *E*hre, &c.	*e*t, th*é*, caf*é*, n*ez*, aim*e*r, &c.	*e*, *e*b, *e*d, *e*l, m*e*, d*e*, t*e*, &c.; c*e*ra, s*e*ra, s*e*gno (senyo), c*e* (che^{t}), ch*e* (ke^{t}), g*e* (je^{t}), gh*e* (ge^{t}).
i^{t}, No. V., *bid*, *din*, &c.	*I*ch, L*i*cht, R*i*tt, m*i*t, &c.; (also in the modified form) F*ü*hlen, Tr*ü*ben, &c.	- - - - - -	- - - - - -
ee, No. VI., *bead*, *feel*, &c.	S*ie*, L*ie*be, Fr*ie*de, L*ie*d, &c.	*î*le, ic*i*, m*i*s, cr*i*s, l*i*t, r*i*t, ou*i*, &c.	*i*, *i*l, *i*n, b*i*, d*i*, t*i*, &c.; c*i* (chee), ch*i* (kee), g*i* (jee), gh*i* (gee), gl*i* (lye), egl*i* (elye).
oo, No. VII., *hoot*, *coo*, &c.	R*u*h, B*u*ch, J*u*gend, Sch*u*le, &c.	*où*, v*ou*s, b*ou*t, ch*ou*x, t*ou*jours, &c.	*u*, *u*d, *u*n, f*u*, l*u*, t*u*, &c.; c*u* (koo), ci*u* (chew), g*u* (goo), gi*u* (jew).
^{b}oo^{d}, No. VIII., *bush*, *look*, &c.	B*u*sch, F*u*chs, D*u*n-k*e*l, Onk*e*l, &c.	(In the modified form) F*eu*, *eu*x, and f*u*, cr*u*, &c.	- - - - - -
o, No. IX., *owe*, *bowl*, &c. (In the foreign languages, only the *first sound* of this diphthong should be heard.)	K*o*hl, w*o*hl, S*o*le, H*o*-len, &c.	*au*, *eau*x, h*au*t, rôle, m*o*t.	n*o*me, c*o*llo, son*o*, ador*o*.
aw, No. X., *all*, *bawl*, &c.	*O*rt, W*o*rt, d*o*rt, f*o*rt, schw*o*r, &c.	*o*r, c*o*rde, c*o*rps, m*o*rt, F*au*re, &c.	*o*, n*o*, m*o*, c*o*, d*o*, f*o*, b*o*rsa, c*o*rto, s*o*no, ador*o*; c*o* (caw), ci*o* (chaw), g*o* (gor), gi*o* (jaw).
o^{t}, No. XI., *cot*, *dog*, &c.	K*o*ch, L*o*ch, s*o*llen, t*o*ll, v*o*ll, &c.	m*o*de, c*o*l, f*o*lle, b*o*l, &c.	- - - - - -
er, No. XII., *burr*, *earl*, &c.	(Is heard in the modified form of) H*ö*he, Sch*ö*n, L*ö*we, &c.	(The lips should be slightly pursed) l*e*, l*eu*r, c*e*, qu*e*, j*e*, c*œu*r, ch*œu*r, h*eu*re, &c.	- - - - - -
u^{t}, No. XIII., *but*, *cup*, &c.	H*a*nd, M*a*nn, M*a*l, *a*ls, lieb*e*n, Lieb*e*, &c.	l*a*, m*a*, s*a*, t*a*, ch*a*t, s*a*v*oi*r, *a*ppelle, m*oi*, t*oi*, &c.	- - - - - -

CONCLUDING OBSERVATIONS.

To the earnest beginner certain questions constantly present themselves, *e.g.*, How best to practice? How long a time, and how many times daily? What range of voice and what degree of force should be used in singing?

We will endeavor to answer these in order. The management of the breath is the *foundation* on which are to be based all the details connected with force, tune, pronunciation, and expression. Rule I. has taught us *how* to take the breath and *where* to feel the expansion of the body. Of scarcely less importance is the observance of Rule II., viz., *never* to start the note without having first tested the command over the breath by aspirating *ah* for an instant with considerable energy, without, however, letting much breath escape. A singer's breathing is a controlled squeeze of the body — a pulling one's self together, as it were — and until the nature of this control is realized, any attempt to sing is foredoomed to failure. As soon as the student feels that he can control his breath, he should boldly start the note with a sudden free movement of the tongue, resulting in *lah*. If at this instant he finds that his tongue refuses to move quickly, that his jaw moves as well, and that the *ah* is distorted, he should stop at once. He *thought* he had the breath under control before the note was uttered, but he was mistaken, and must start again. When once he has acquired the breath-control, the result will be a frank and fearless attack and a looseness of the instrument (Rule III.), together with a *sense* of the importance of adherence to Rule IV., viz., *to leave off every phrase with some controlled breath to spare.* The goal has been reached when the last note of a phrase is as good as the first, and the singer is ready to refill the lungs instantaneously and inaudibly. Never practise the exercises, vocalises, or songs without singing a final test or treating the last note as a test.

In answer to the second question: — to practise is to exercise certain muscles. Pause therefore after, say, a quarter or half an hour's practice, and consider whether you have swerved from the original intention of controlling the breath whilst endeavoring to make the notes sound to it and without being conscious of the existence of a throat. If fatigue is felt in the breathing muscles, but not in the throat, the practice has been good, and may be repeated two or three or (later on) four times during the day. But if the fatigue is experienced in the throat rather than in the respiratory muscles, the practice has not been correct, and not only has the time been wasted, but those bad habits which constitute the wrong way to sing have been confirmed. As a note consists of (1) respiration, (2) tune, (3) pronunciation, and (4) expression, the mastery over the first gives us facility in tuning unerringly and in joining notes in the *legato* manner; it enables us to pronounce the vowels and consonants perfectly, as the throat, tongue, soft palate, and lips are acting in freedom; and, lastly, the note expresses any desired emotion, the facial muscles being free and unembarrassed.

Next as regards range of voice and force: — do not practise the lowest notes of the voice nor worry the highest. First learn to sing about an octave in the middle of the voice, and let the rest develop itself naturally upwards and downwards. Let the soprano practise C, C♯, D, and D♯ in the head voice, until, with experience, she finds she can venture to sing these with open throat in the more powerful medium register. This applies also to the mezzo-soprano. When a tenor can pronounce with absolute ease up

to E and F, then only should he practise with scale passages the higher notes. A baritone should at first sing the high A, B, C, and D with the medium register, until, with greater experience and breath force, the same notes can be produced in the more powerful chest register. A bass may treat the high G, A, B, and C in a similar way. Let it not be forgotten how important it is to raise the upper lip in the production of the medium and head registers (see Rule VIII.)

The temptation to *acquire rapidly force of voice* has often misled students into carrying up the registers beyond their natural limits, and has, after years of lost labor, compelled them to begin anew, and, by rest and more modest endeavor, to try to coax back the lost freshness of the voice. The lower notes of the medium and head registers can be cultivated until they acquire surprising power and are always expressive. Perseverance in practice until *all the notes speak to the rightly controlled breath* will reveal to us how high we ought to sing the powerful chest notes as well as the brilliant medium ones. and this is the answer to the question, *How loudly should we practise?* If we never sing a note louder than we can regulate the breath necessary to the force of the note, we shall be prevented from carrying up the registers beyond the limit natural to us.

Little has hitherto been said about *dramatic expression.* The term *dramatic* describes those incidents in life which by their passion, tragedy, intensity of character, or contrast, stir in us the deepest emotions. Every master cannot express with the same dramatic force. Do we think less of Schumann because Beethoven is more dramatic? So also is it with the artist. His dramatic power is necessarily limited by the physical force and temperament and quality of voice with which nature has endowed him. To train a young student by the practice of dramatic music is as certain to cause a rigid style of production as to give a beginner at the pianoforte music by Beethoven and Brahms instead of Clementi and Bach. The practice of the old masters was to reserve the forcible dramatic effects for a later period in the career of the artist. Let the cultivation of every voice, then, be such as to give the student, first, a complete mastery over the means with which nature has endowed him, so that he may, to the best of his ability, build up a force which can always be rendered expressive, and, sooner or later may possibly be found *so moving and so powerful* as to be termed *dramatic.* Unhappily many of the voices of the present day have been impaired by attempting at too early a period the forcible vocal effects demanded by modern opera. We often hear the orchestra rendering with enthusiasm stirring accompaniments; we admire the *mise-en-scene* and the dramatic gestures; but as for the voice of the singer, *is it really dramatic?* — does it move us? — or does it only astound us by its force and pain us by its quality? *Force of voice is not necessarily dramatic force — that which astounds is not art,* but may be only brute force, splendid natural gifts used in a vulgar and inartistic manner. Have we not often seen the painful facial expression, the agony of the eyes, lips, and tongue betrayed by the rigid singer, when he is singing of *love* in the so-called dramatic style? The observation, "What a splendid voice!" would not be heard if all were under the spell of the true artist, and "What was that high note? Was it the top C," &c., would never be asked by anyone really moved by the genius of the singer.

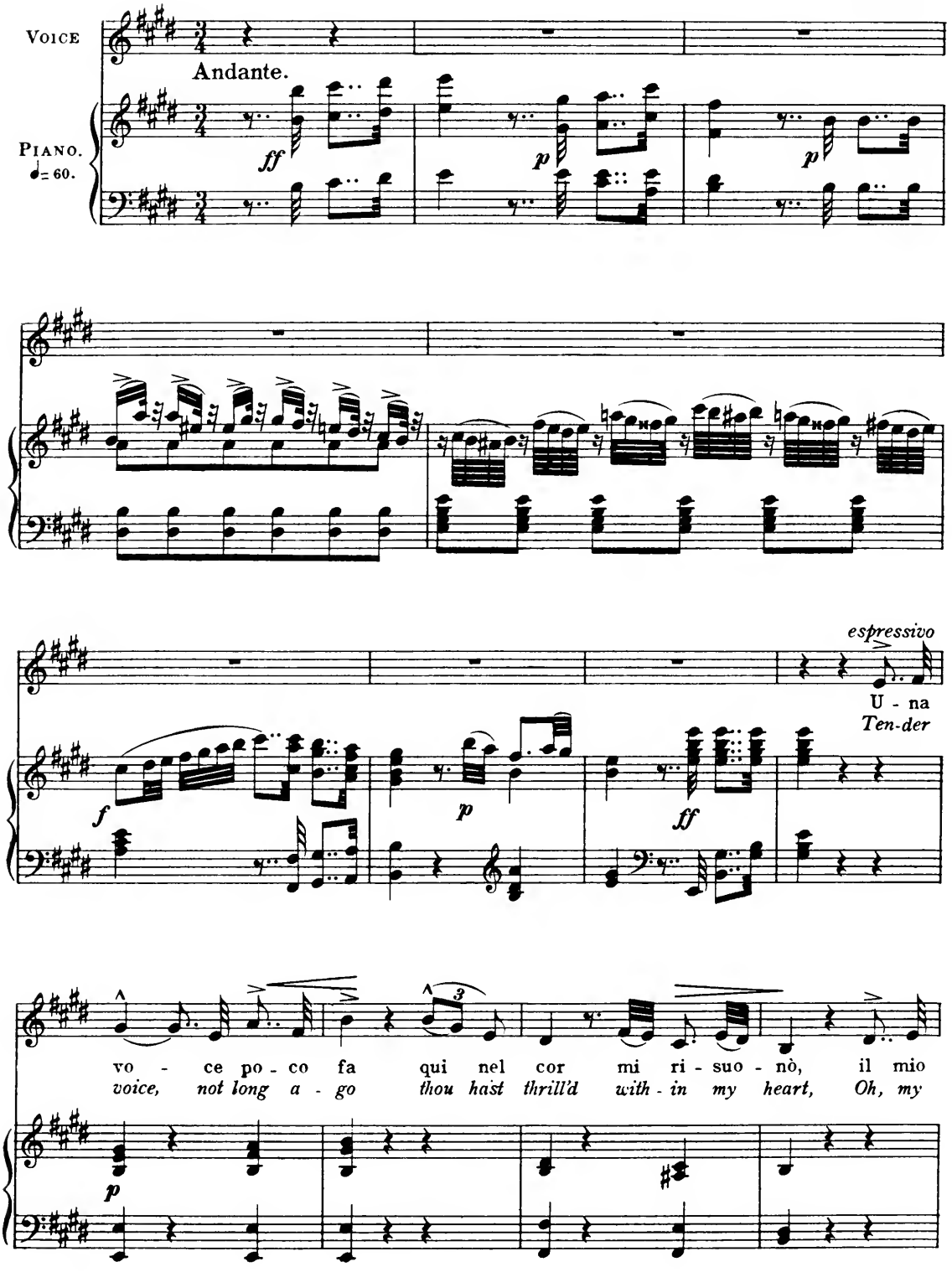
Study your songs and arias until you know them by heart, and have formed a mental picture of the expression of the words and music, and feel that you are the living embodiment of what you have to sing.

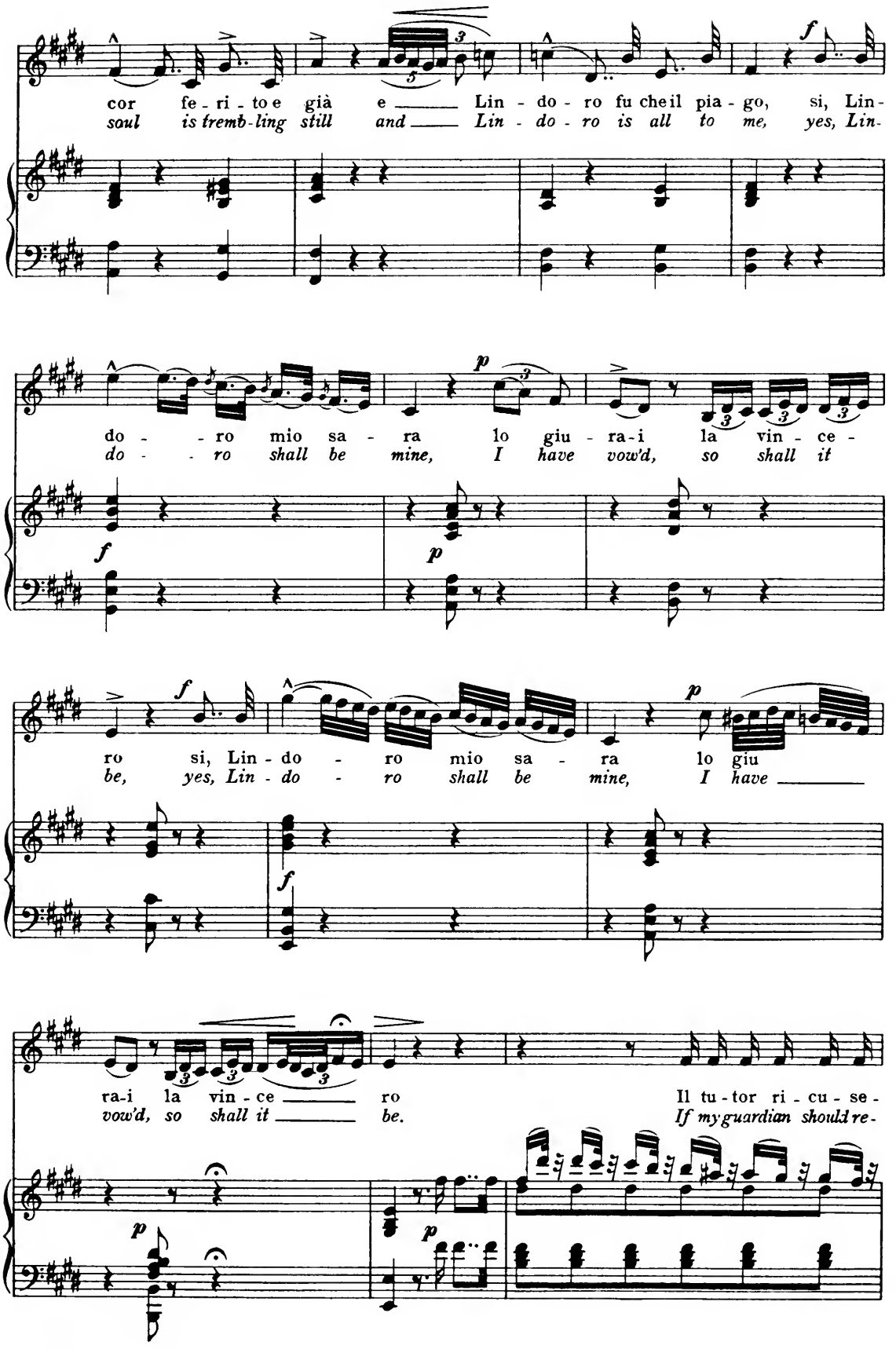
How long will it take to learn singing? is the question so often put by the anxious mother or by the aspiring student. When the period of study is compared with that demanded by the violin or pianoforte, by composition, by the law, or by medicine, the greatest surprise is evinced that it should take more than a few months or a year. One thing, however, is certain, that no successful singer ever found that he could do much before he had been studying — and that, too, in a right direction — for, say, three or four years. The acquirement of what we denote by *style,* viz., that ease and elegance, that concealment of art and perfection of expression which are the highest attainments of the artist, can only be the result of many years of hard and assiduous study.

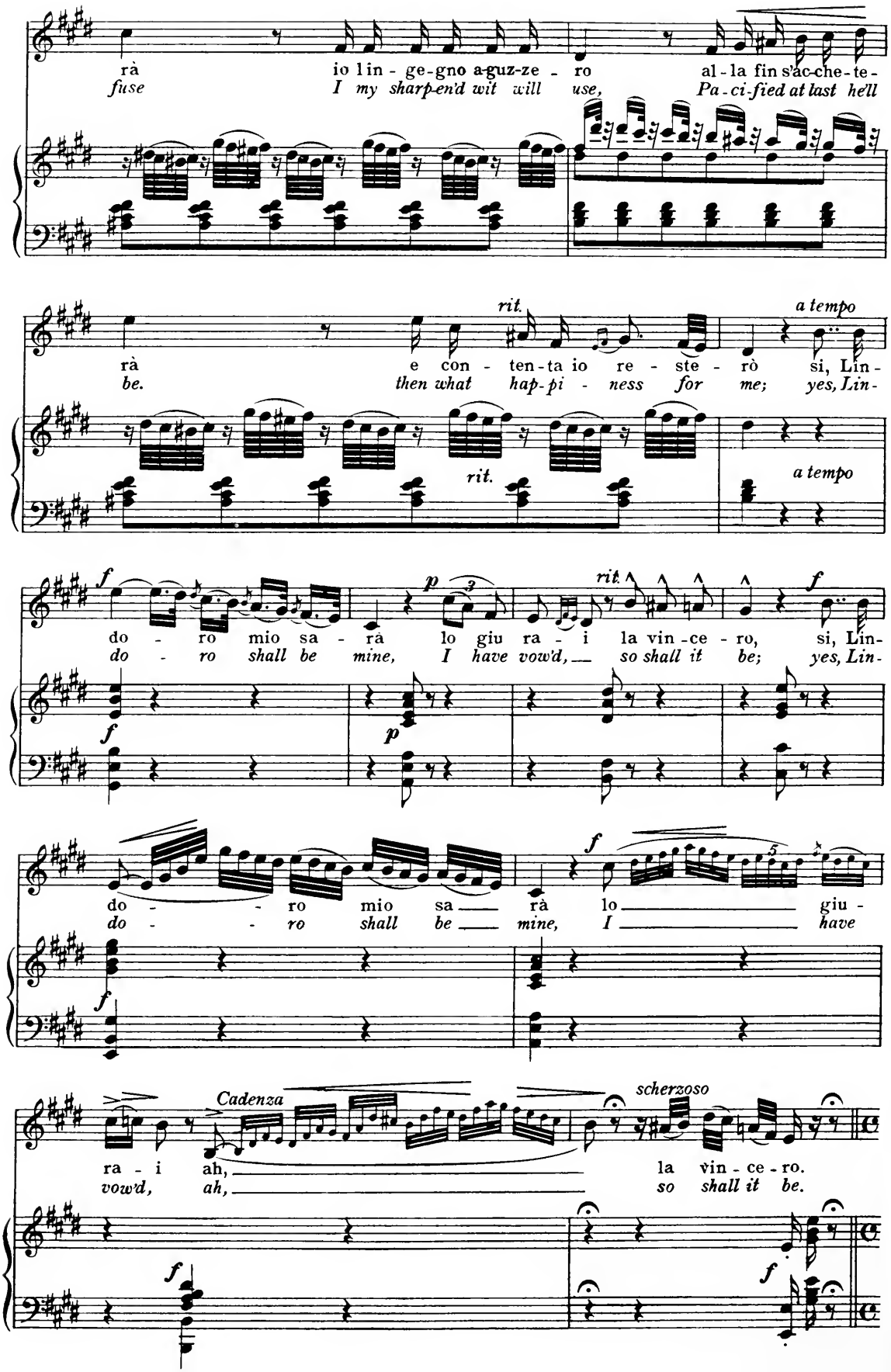
"UNA VOCE POCO FA."

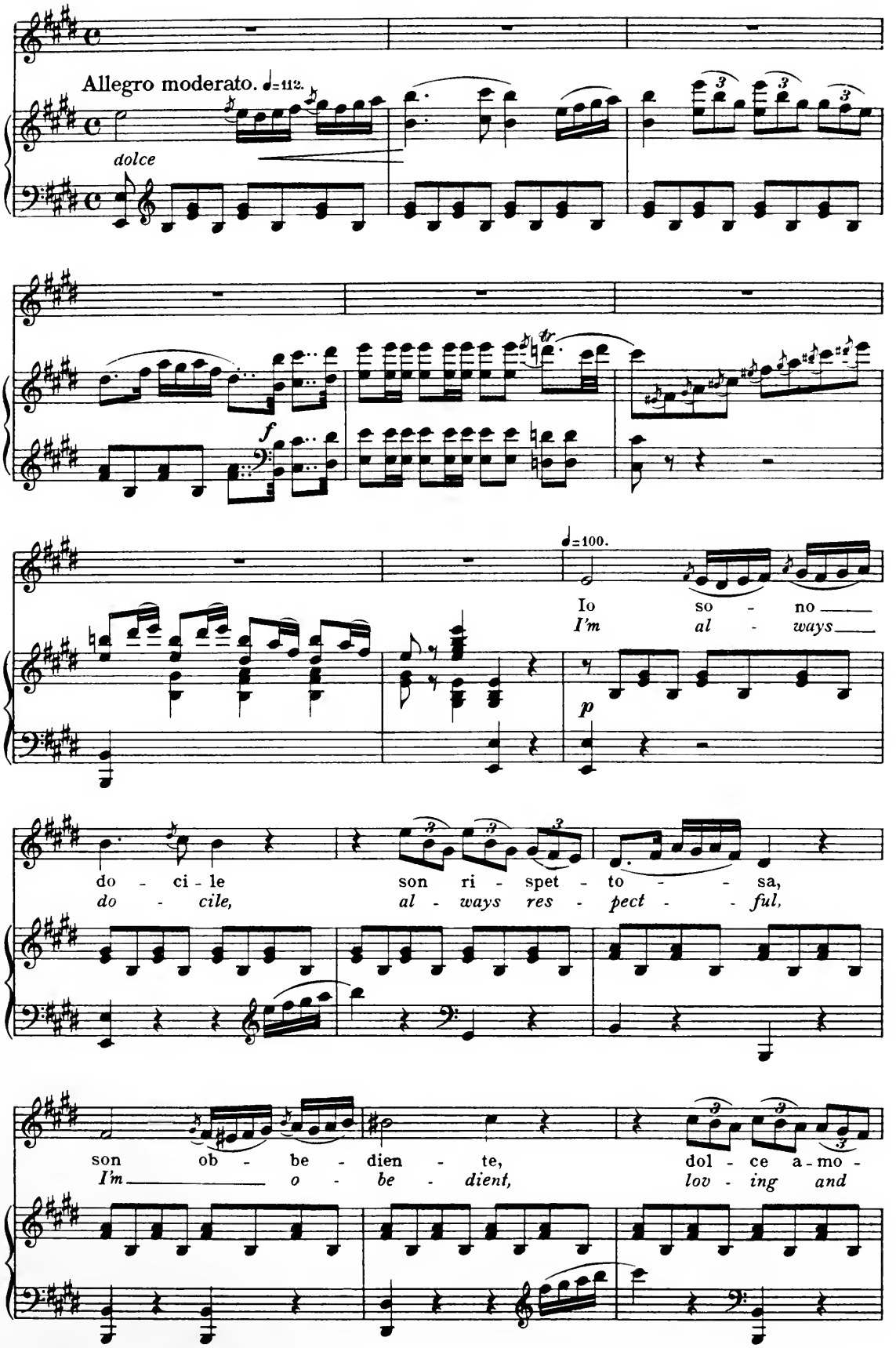
IL BARBIERE DI SIVIGLIA.

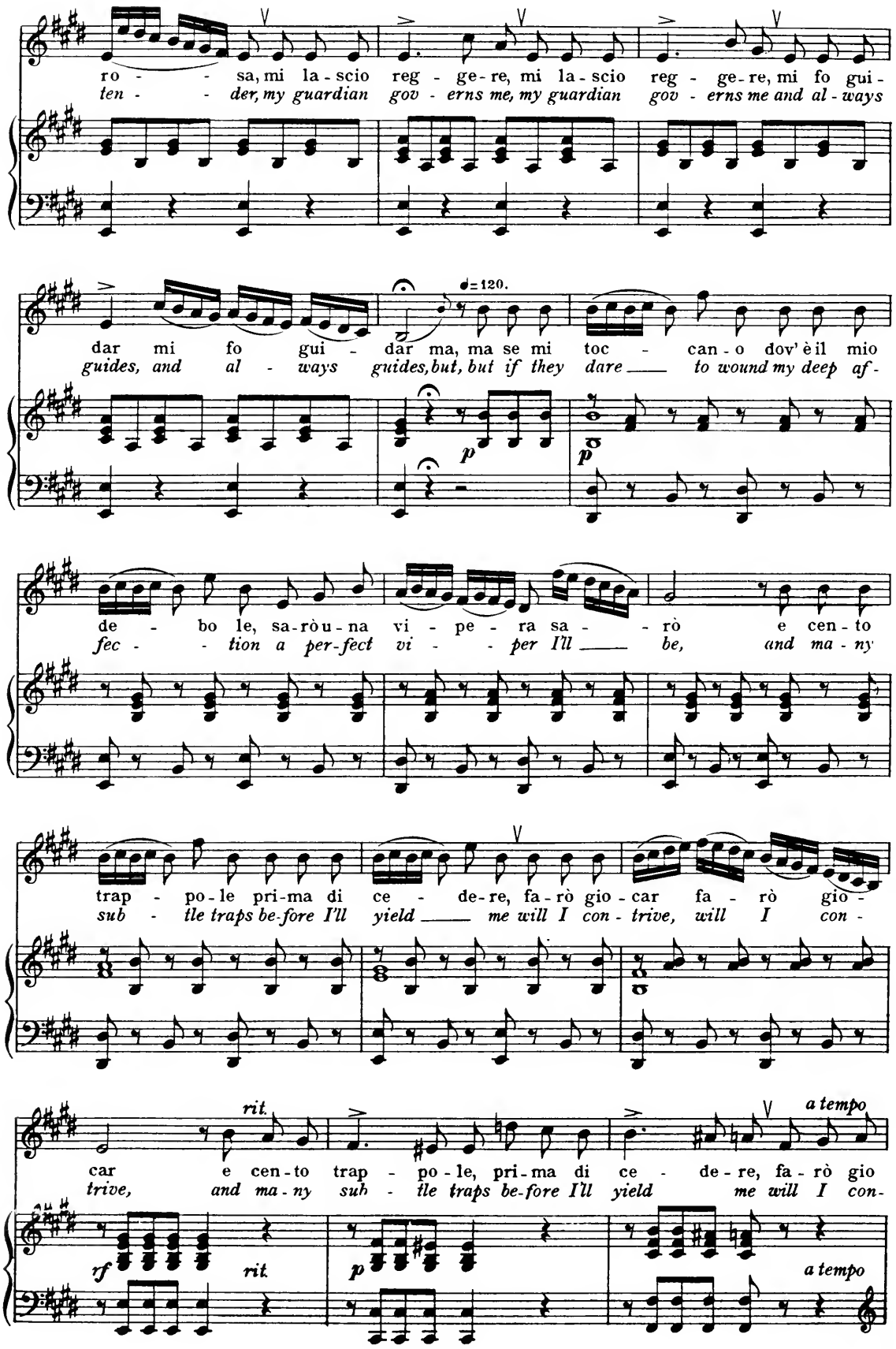
ROSSINI.

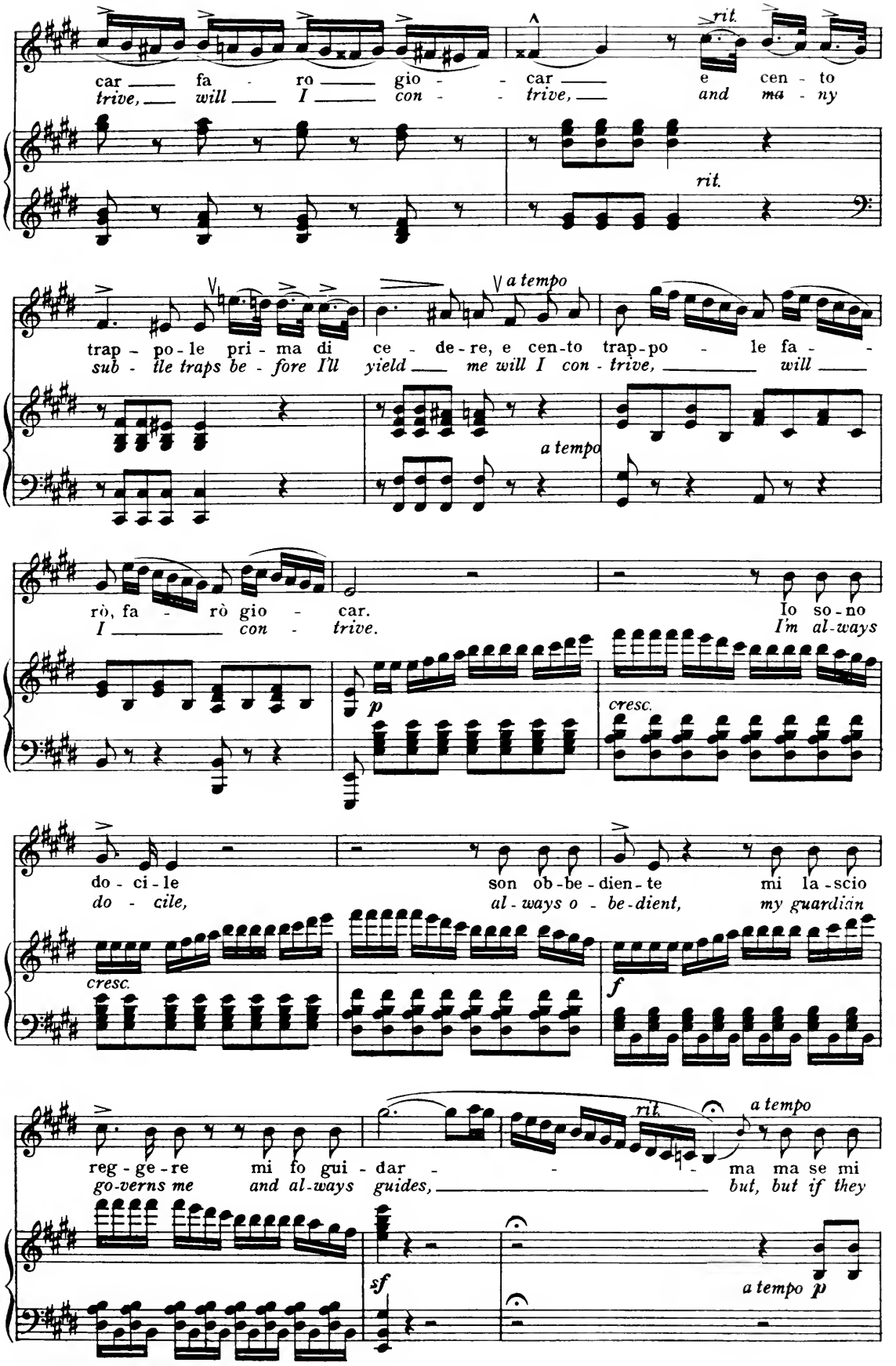


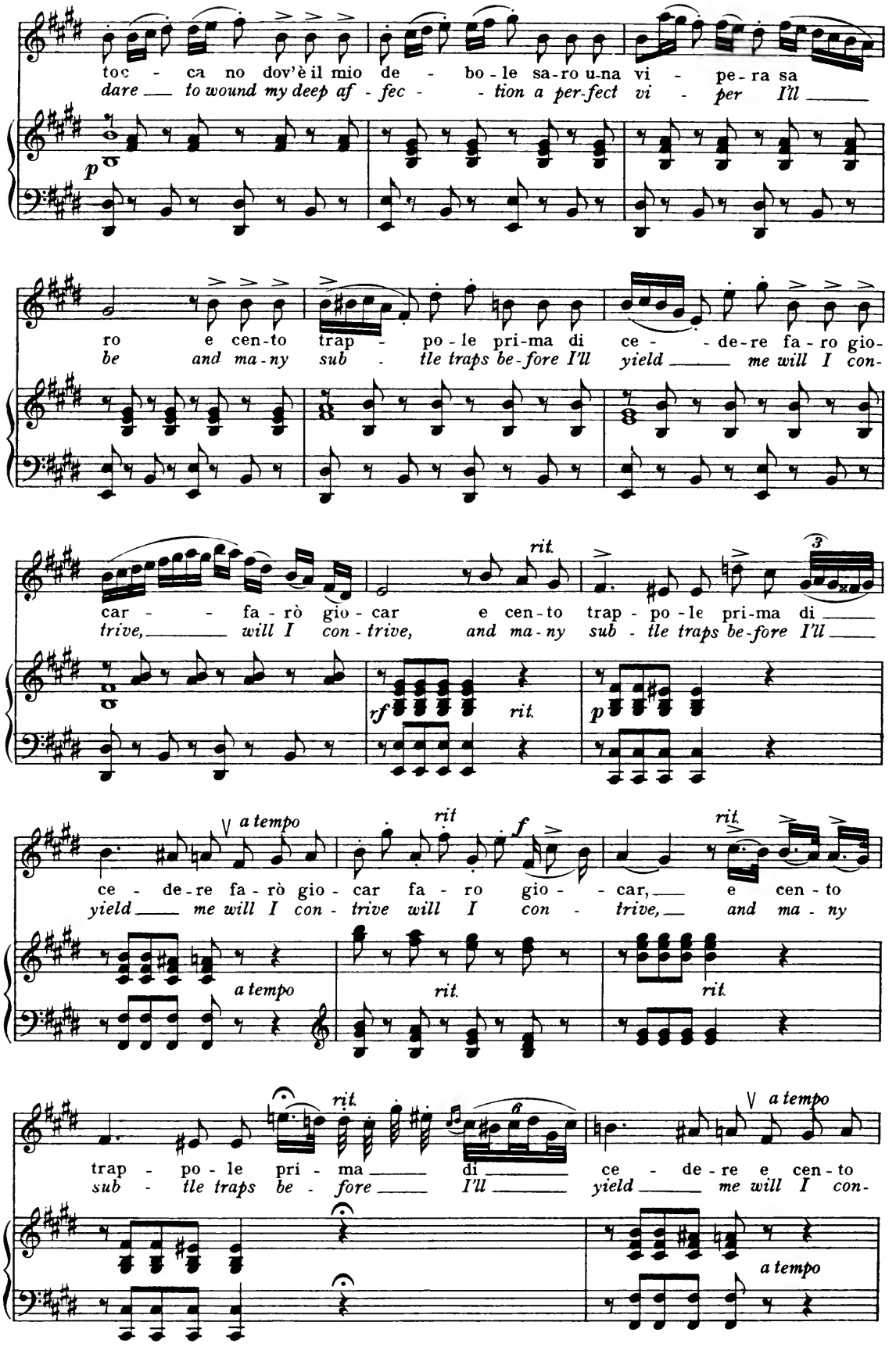

cor fe - ri - to e già e Lin - do - ro fu che il pia - go, si, Lin-
soul is tremb-ling still and Lin - do - ro is all to me, yes, Lin-
do - ro mio sa - ra lo giu - ra-i la vin - ce -
do - ro shall be mine, I have vow'd, so shall it
ro si, Lin - do - ro mio sa - ra lo giu
be, yes, Lin - do - ro shall be mine, I have
ra-i la vin - ce ro Il tu - tor ri - cu - se -
vow'd, so shall it be. If my guardian should re -

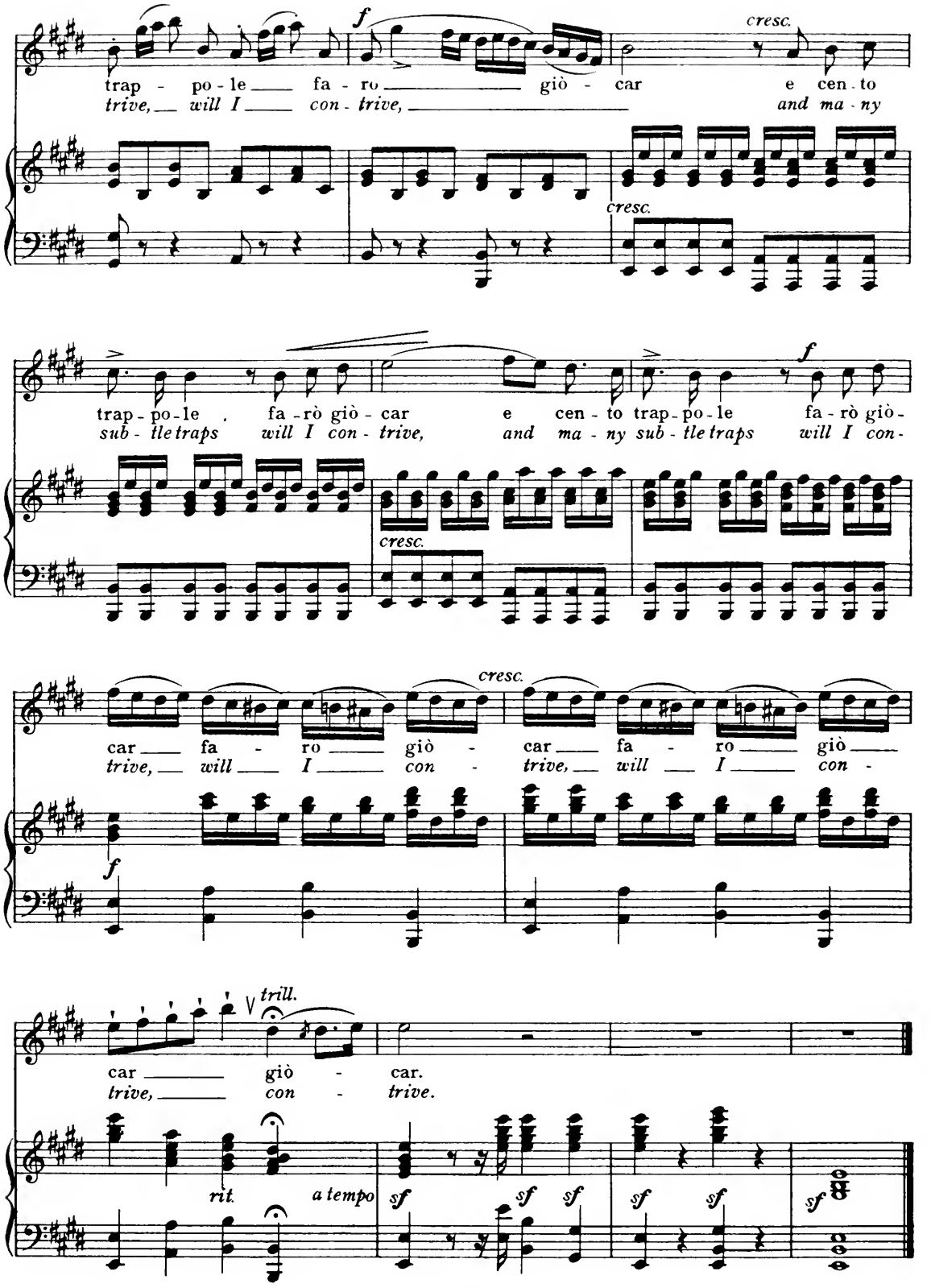

rà io lin - ge-gno a-guz-ze - ro al-la fin s'ac-che-te-
fuse I my sharp-en'd wit will use, Pa-ci-fied at last he'll
rit. a tempo
rà e con - ten-ta io re - ste - rò si, Lin-
be. then what hap-pi - ness for me; yes, Lin-
rit. a tempo
f p rit. f
do - ro mio sa - rà lo giu ra - i la vin-ce - ro, si, Lin-
do - ro shall be mine, I have vow'd, so shall it be; yes, Lin-
f p
f
do - - ro mio sa rà lo giu -
do - - ro shall be mine, I have
f
Cadenza scherzoso
ra - i ah, la vin - ce - ro.
vow'd, ah, so shall it be.
f f


Allegro moderato. ♩=112.
dolce
f
♩=100.
Io so - no
I'm al - ways
p
do - ci - le son ri - spet - to - sa,
do - cile, al - ways res - pect - ful,
son ob - be - dien - te, dol - ce a - mo -
I'm o - be - dient, lov - ing and


ro - - sa, mi la - scio reg - ge - re, mi la - scio reg - ge - re, mi fo gui -
ten - - der, my guardian gov - erns me, my guardian gov - erns me and al - ways
♩=120.
dar mi fo gui - dar ma, ma se mi toc - can - o dov' è il mio
guides, and al - ways guides, but, but if they dare to wound my deep af -
p
p
de - bo le, sa-rò u - na vi - pe - ra sa - - rò e cen - to
fec - - tion a per-fect vi - - per I'll be, and ma - ny
trap - po - le pri-ma di ce - de - re, fa - rò gio - car fa - rò gio -
sub - tle traps be-fore I'll yield me will I con - trive, will I con -
rit.
car e cen - to trap - po - le, pri-ma di ce - de - re, fa - rò gio
trive, and ma - ny sub - tle traps be-fore I'll yield me will I con -
a tempo
rf
rit.
p
a tempo


car — fa - ro — gio - - car — e cen - to
trive, — will — I — con - - trive, — and ma - ny
rit.
rit.
a tempo
trap - po - le pri - ma di ce - de - re, e cen-to trap-po - le fa - -
sub - tle traps be - fore I'll yield — me will I con - trive, — will —
a tempo
rò, fa - rò gio - car.
I — con - trive.
Io so - no
I'm al-ways
p
cresc.
do - ci - le
do - cile,
son ob-be-dien-te
al-ways o - be-dient,
mi la-scio
my guardian
cresc.
f
reg - ge - re
go-verns me
mi fo gui - dar - -
and al-ways guides,
rit.
ma ma se mi
but, but if they
a tempo
sf
a tempo p


toc - ca no dov'è il mio de - bo - le sa-ro u-na vi - pe-ra sa
dare to wound my deep af - fec - tion a per-fect vi - per I'll
p
ro e cen-to trap - po-le pri-ma di ce - de-re fa-ro gio-
be and ma-ny sub - tle traps be-fore I'll yield me will I con-
car - fa-rò gio-car e cen-to trap-po-le pri-ma di
trive, will I con-trive, and ma-ny sub-tle traps be-fore I'll
rit.
rf
rit.
p
a tempo
rit
f
rit.
ce - de-re fa-rò gio-car fa-ro gio - car, e cen-to
yield me will I con-trive will I con - trive, and ma-ny
a tempo
rit.
rit.
rit.
trap - po-le pri - ma di ce - de-re e cen-to
sub - tle traps be - fore I'll yield me will I con-
a tempo

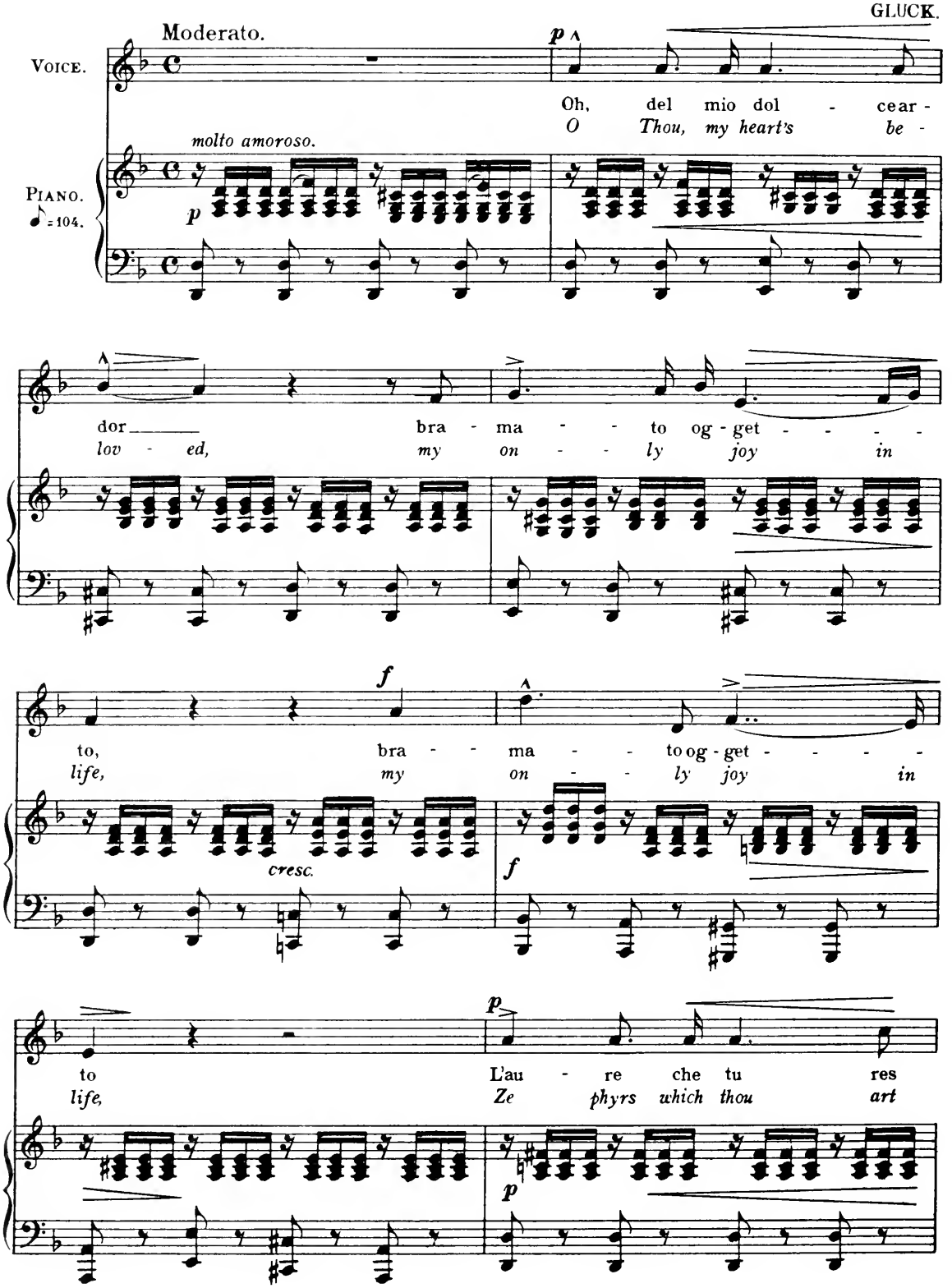


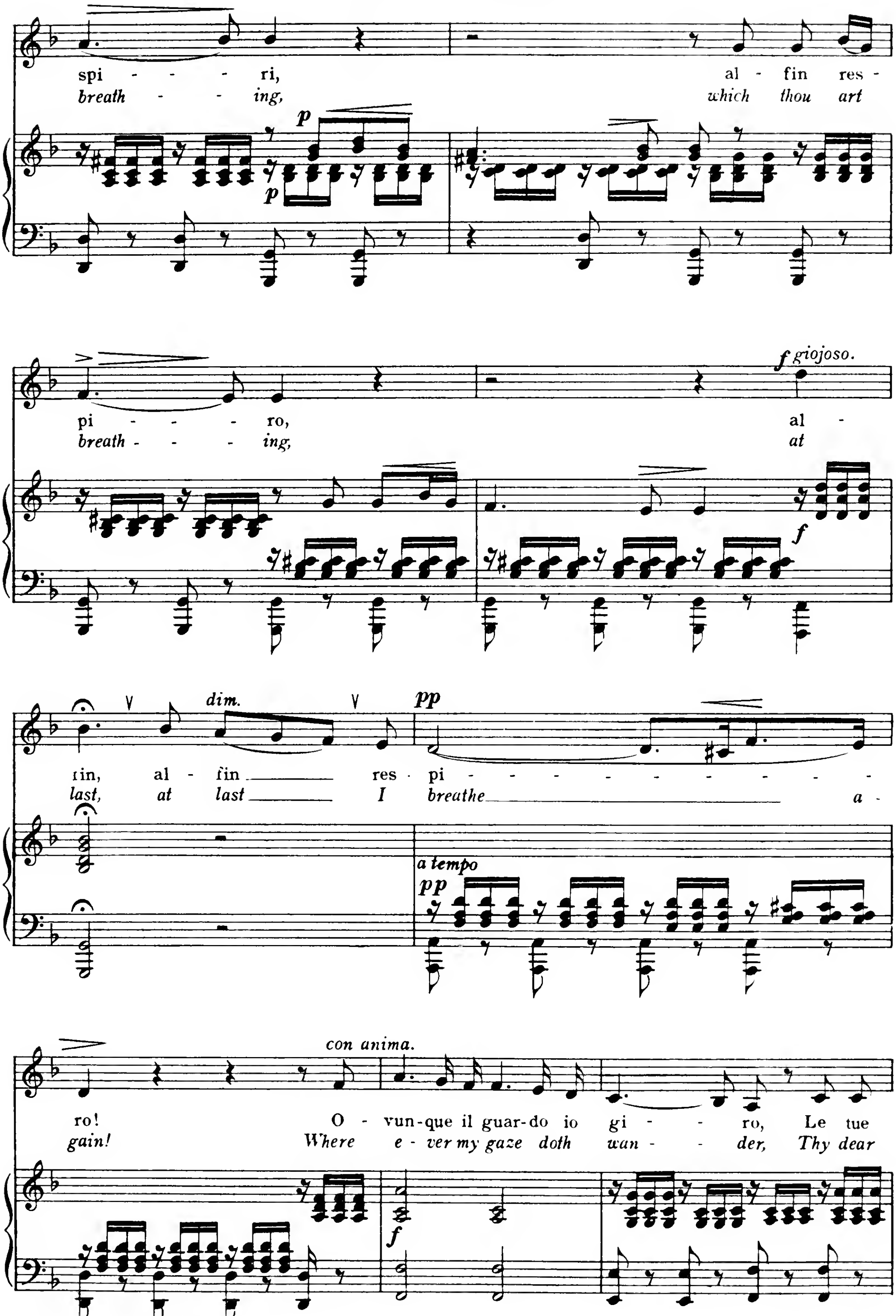
NOTE.—This Aria may be transposed half a tone higher by high Sopranos, or half a tone lower by Mezzo-Sopranos. It is lyric in character, and deals with the determination of the affectionate and vivacious Rosina to marry her beloved Lindoro in spite of her old guardian, who wishes to marry her himself.

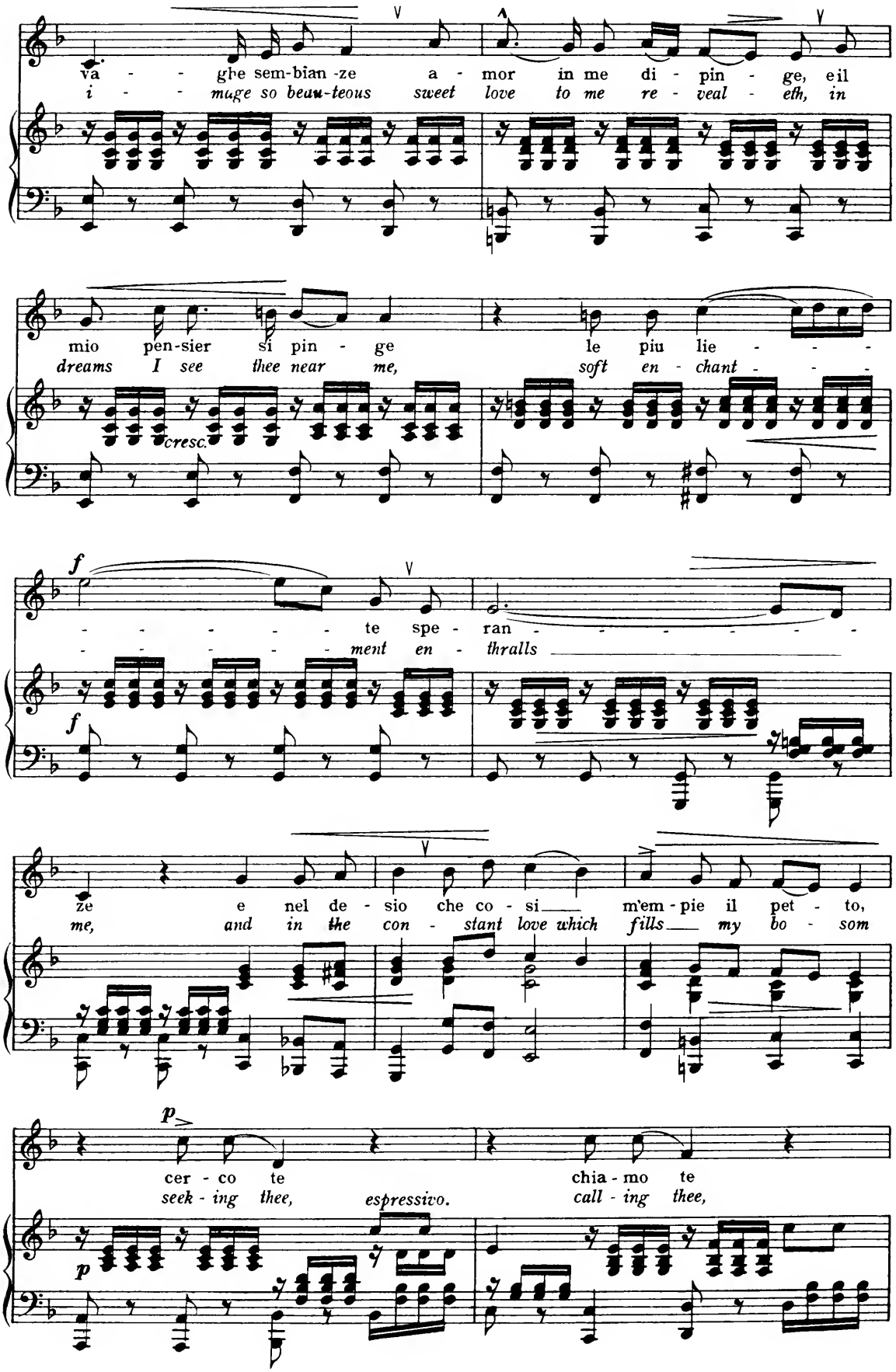
ARIA—"OH DEL MIO DOLCE ARDOR."

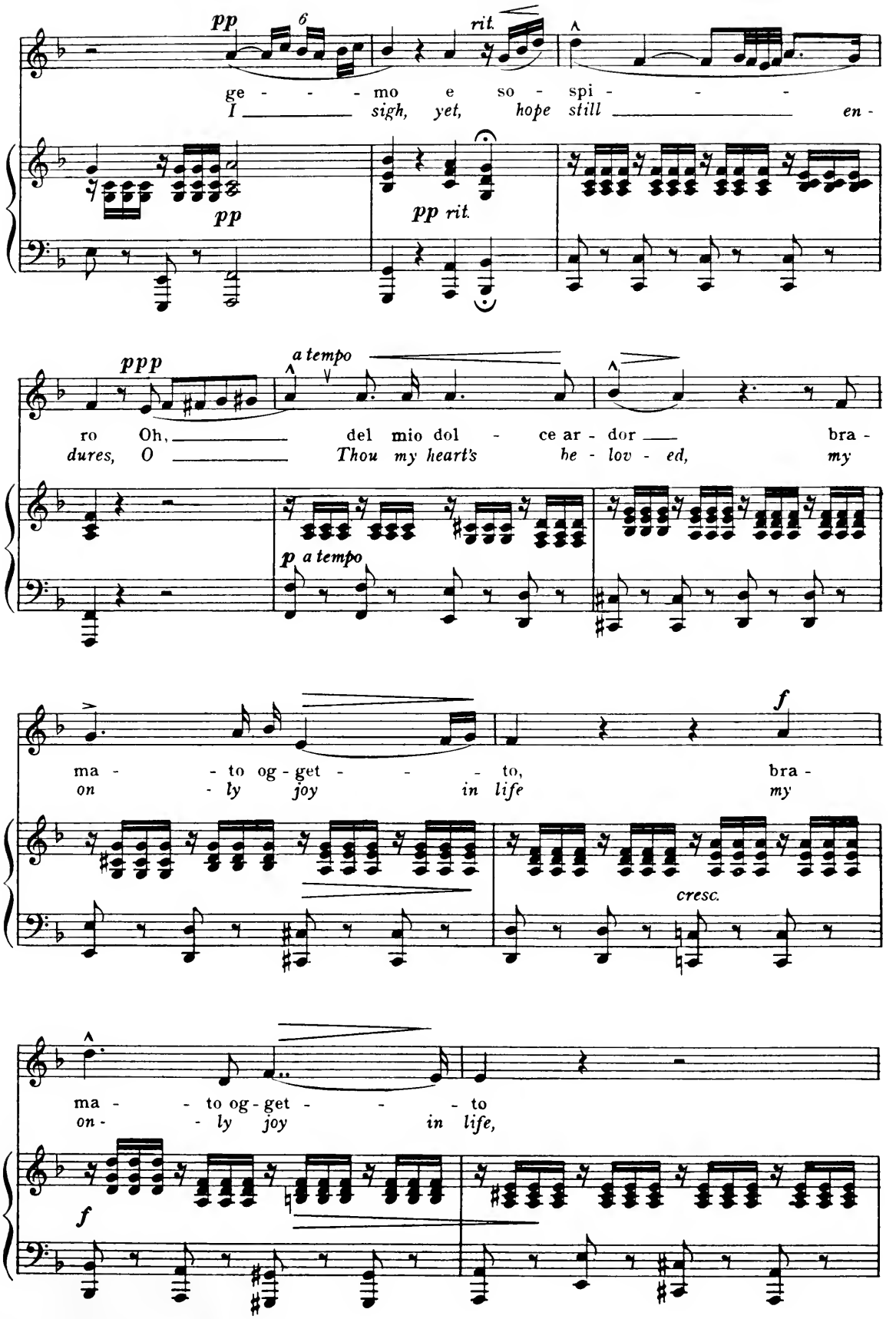
(ELENA E PARIDE.)

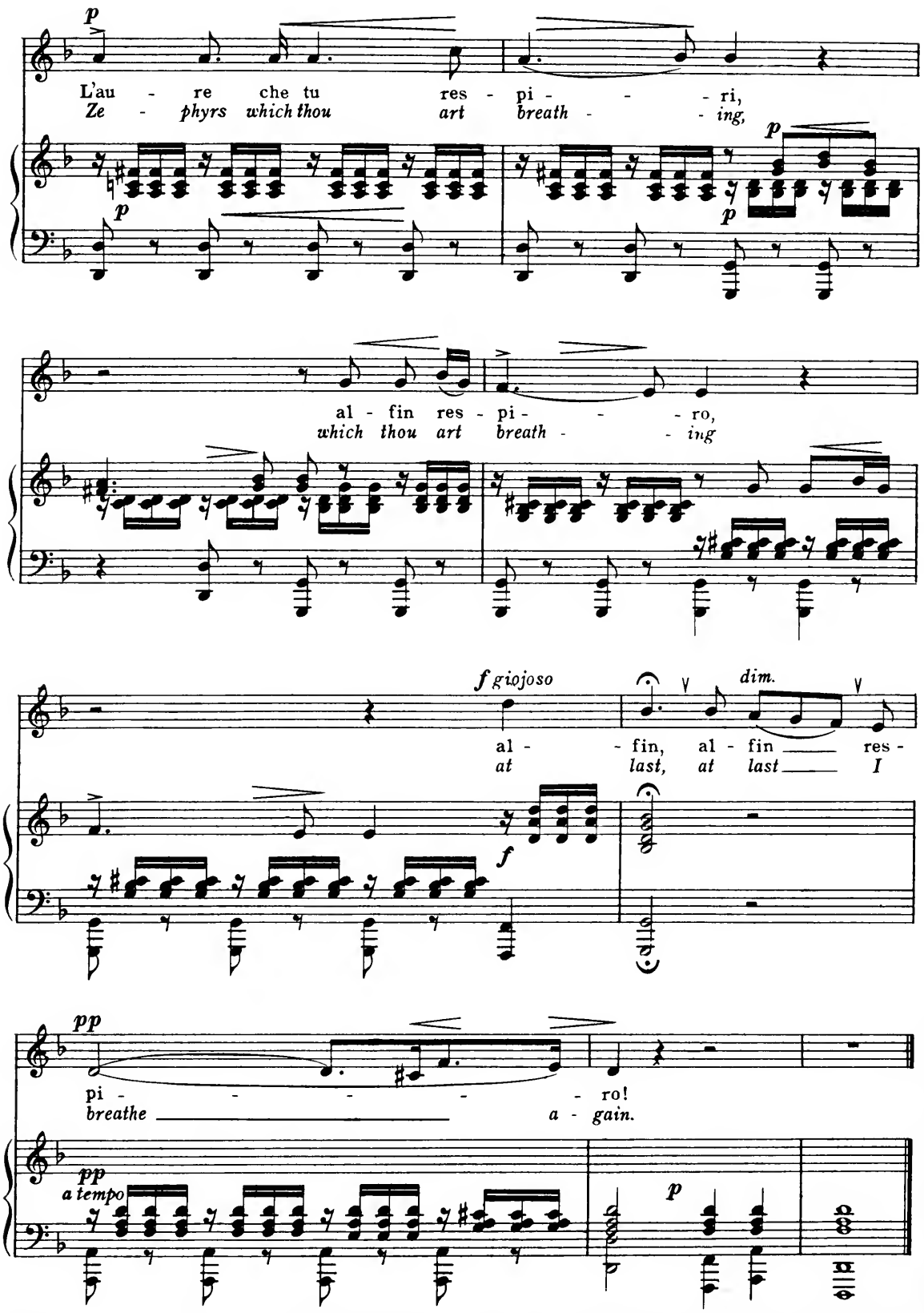
GLUCK.




spi - - - ri, al - fin res -
breath - - ing, which thou art
p
p
pi - - - ro, al -
breath - - - ing, at
f giojoso.
f
dim.
pp
fin, al - fin res - pi - - - - - - - - - -
last, at last I breathe a -
a tempo
pp
con anima.
ro! O - vun-que il guar-do io gi - - ro, Le tue
gain! Where e - ver my gaze doth wan - - der, Thy dear
f


va - - ghe sem-bian-ze a - mor in me di - pin - ge, eil
i - - muge so beau-teous sweet love to me re - veal - eth, in
mio pen-sier si pin - ge le piu lie - - -
dreams I see thee near me, soft en - chant - - -
cresc.
f
- - - - - - te spe - ran - - - - - -
- - - - - - ment en - thralls
f
ze e nel de - sio che co - si m'em - pie il pet - to,
me, and in the con - stant love which fills my bo - som
p
cer - co te chia - mo te
seek - ing thee, espressivo. call - ing thee,
p


pp
rit.
ge - - - - mo e so - spi - - - -
I _____ sigh, yet, hope still _____ en -
pp
pp rit.
ppp
a tempo
ro Oh, _____ del mio dol - ce ar - dor ___ bra -
dures, O _____ Thou my heart's he - lov - ed, my
p a tempo
f
ma - - to og - get - - - to, bra -
on - ly joy in life my
cresc.
ma - - to og - get - - - to
on - ly joy in life,
f



NOTE. — This is an Aria for a Mezzo-Soprano or Baritone. It would be a mistake to treat it as being melancholy in character, since it portrays the deep emotion of the lover rising to joyous exultation at the feeling that he is breathing the same air as the object of his affection.

APPENDIX.

TIME OR RHYTHM.

It is of the greatest importance in singing that the notes be started exactly in time, and also that they receive their just value.

All students do not display the same aptitude for grasping mentally at first sight the exact duration of the various kinds of notes and rests before them. They do not all possess in the same degree what is called a sense of rhythm, and so the notes are often started an instant too soon or too late, or they are shortened, or, on the other hand, unduly lengthened. Careful study, however, seldom fails to awaken a keener sense of the importance of singing in time, and to bring about a more rapid appreciation of the exact length allotted to the several signs which serve to indicate the intentions of the composer.

It is desirable to choose some definite and regular time movement which will aid us in our first studies of notes and rests. Such a measurement is afforded by the beat of the metronome when set to 60 (a tick to every second); or by the count of each pace while slowly walking.

Let the semibreve 𝅝 or *whole note* (as it is often called), as well as its rest 𝄻 be given four seconds by the metronome or four paces.

Let the minim or *half note* 𝅗𝅥, as well as its rest 𝄼, receive two seconds or two paces.

Let the crotchet or *quarter note* ♩, as well as its rest 𝄽, receive one second or one pace.

The quaver or *eighth note* ♪, as well as its rest 𝄾, has only half the value of a crotchet or quarter note, and is, as its name denotes, the eighth part of a semibreve or whole note, just as a minim is the half and a crotchet the quarter of a semibreve or whole note.

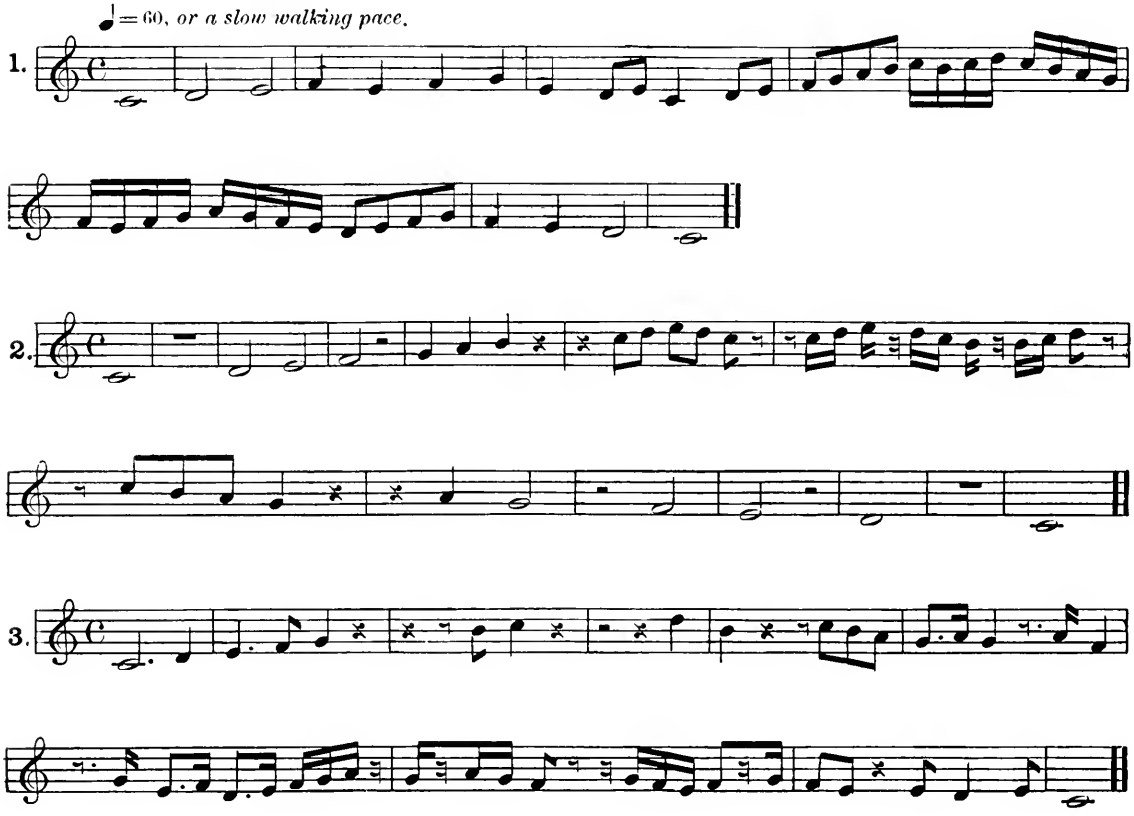
For ever tick of the metronome or pace two quavers must be sung.

The semiquaver or sixteenth note 𝅘𝅥𝅯, as well as its rest, 𝄿, is half the length of a quaver; therefore four semiquavers must be sung to every second or pace; and lastly, the demisemiquaver or thirty-second note 𝅘𝅥𝅰, or its rest 𝅀, is half the length of a semiquaver.

Let the student completely master the relative values and shapes of the notes and rests before enumerated.

When the time of a piece of music is such that every bar contains a semibreve (whole note), or notes equivalent to its value, the piece is said to be in *common time*, which is indicated by a capital **C** placed at the commencement of the first bar.

Select some melody in common time, and analyze each bar until the value of the semibreve (or whole note) is discovered. Then sing it to the metronome at ♩ = 60. Here are three examples for the practice of reading the different notes and rests: —

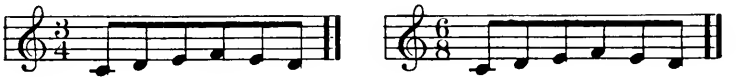


In order to lengthen a note, it is generally tied to another, thus, 𝅗𝅥⁀♩, or ♩⁀♪. The same object is effected by placing a dot after the note 𝅗𝅥. ♩. ; the addition of a dot to a note or to a rest adds a half to its value; that minim or half note which received two seconds or paces, when dotted, receives three seconds, and becomes equal in value to three crotchets or quarter notes. The dotted crotchet (quarter note) is of the value of three quavers or eighth notes, and so on. Thus for every dotted note one must count three. Occasionally, in order to add to a note three-quarters of its original value, a double dot is used. Thus 𝅗𝅥.. equals 𝅗𝅥⁀♩⁀♪, or seven quavers or eighth notes. In this case the long note counts for seven.

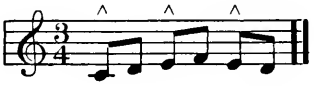
Music, however, is not always written in common time. Sometimes the bars are only three quarters of the length of a bar of common time. Such time is indicated when we see $\frac{3}{4}$ marked at the beginning of the piece, and each bar is equal to the fraction indicated, viz., three crotchets or quarter notes. This is therefore equivalent to three quarters of common time length, or to a dotted minim or half note. Often we have music in $\frac{3}{8}$ time, or only three quavers or eighth notes in each bar.

Again, we may have six quavers or eighth notes, or twelve semiquavers or sixteenth notes in the bar. When the music is in $\frac{3}{4}$ or $\frac{3}{8}$ time, it is said to be in simple triple time.

Often, however, music is written in $\frac{6}{8}$, $\frac{9}{8}$, or $\frac{12}{8}$. Now $\frac{3}{4}$ and $\frac{6}{8}$ indicate exactly the same quantity. There may always be six quavers or eighth notes in the bar, and yet $\frac{3}{4}$ and $\frac{6}{8}$ time are widely different. How can one tell if a bar containing six quavers is in $\frac{3}{4}$ or in $\frac{6}{8}$ time?

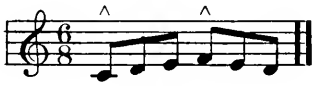


In $\frac{3}{4}$ time each crotchet or quarter note receives a slight accent, and the quavers consequently group themselves in twos,



and the accent falls on the first, third, and fifth notes.

In $\frac{6}{8}$ time, on the other hand, the quavers group themselves in threes, the accent

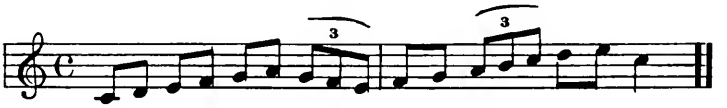


falling on the first and fourth notes. Thus $\frac{6}{8}$ time is really two dotted crotchets (or quarter notes) in the bar, and consists of twice three. In order to describe this, $\frac{3}{4}$ time indicates three times two, and $\frac{6}{8}$ indicates twice three.

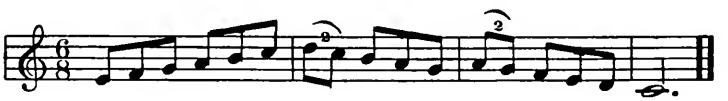
When a bar contains more than one group of three notes (indicated by $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$, &c.) it is termed compound triple time. Let the student here analyse different pieces of music, in order to fix in his mind whether the accents are in twos or threes, and whether he understands the formation of the notes and rests as agreeing with the time signatures **C** $\frac{2}{4}$, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{6}{8}$, $\frac{9}{8}$, or $\frac{9}{16}$, or $\frac{12}{16}$, &c.

Occasionally the composer introduces (*a*) what is termed a "triplet," that is, a group of three notes which are to be sung in the time of two of the corresponding notes of the melody; or, again, (*b*) two notes may be used in the place of three. These alterations are indicated by a slur over the notes enclosing a 3 and 2 respectively.

Examples. *(a)*

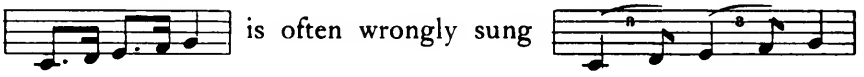


(b)



It is necessary for the student to be able to subdivide the counting of his bars into smaller units than the tick of the metronome or the slow walking pace to the quarter note, as before indicated. For instance, in order to come in accurately on a small note, such as a semiquaver or sixteenth note, at the end of a bar, he should subdivide the bar into 16 semiquavers, and say 1234, 1234, 1234, 1234, and commence singing on the fourth beat of this last subdivision.

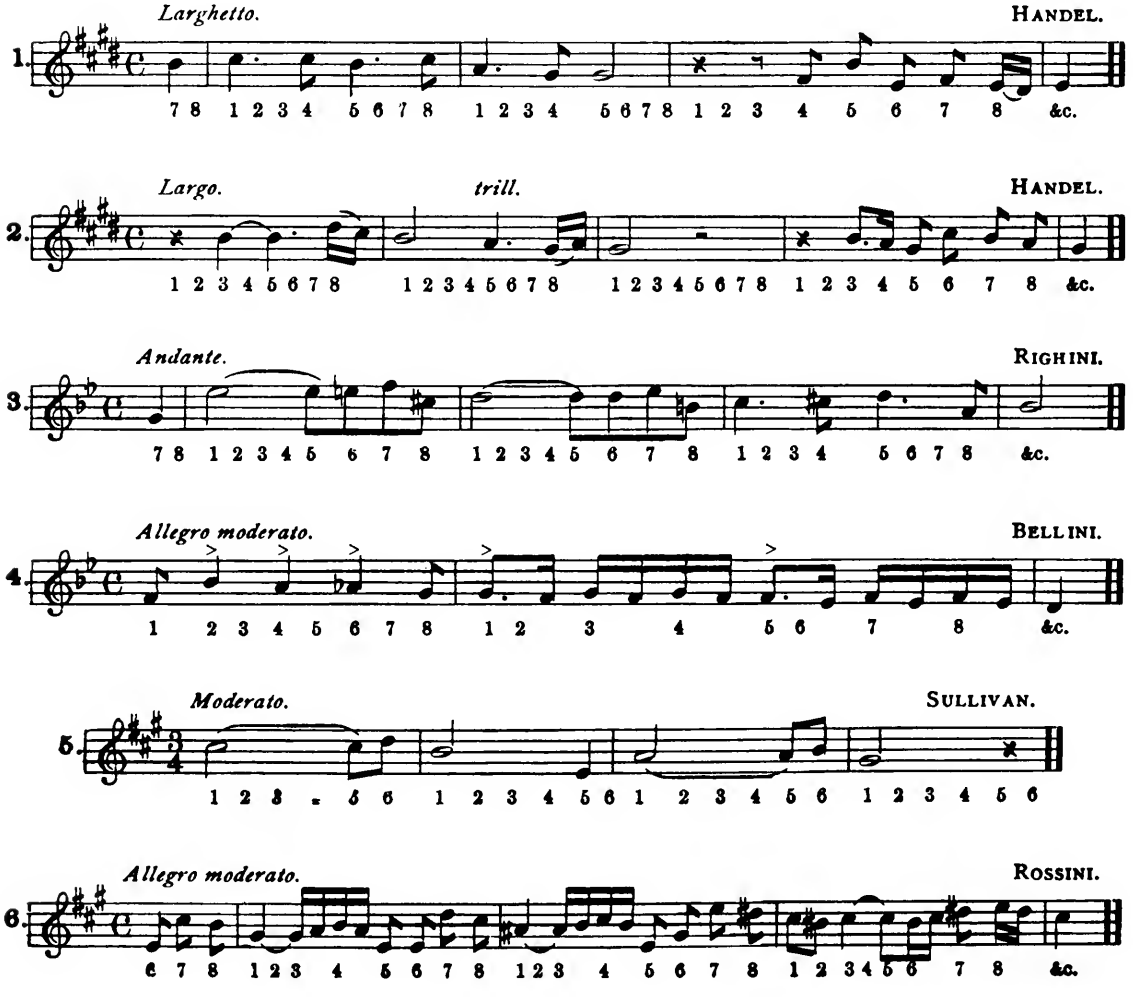
A fault very often committed, is the execution of dotted notes as though they were portions of a triplet — *e. g.*,



An excellent plan is to subdivide the bar until the shortest note receives one beat.

Let the student practise the following exercises on subdivision of bars, first singing whilst counting aloud and then singing whilst counting mentally.

EXAMPLES OF SUBDIVISION OF BARS INTO QUAVERS OR EIGHTH NOTES.



Allegro maestoso. GOUNOD.

7. 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 &c.

Andante. GORING THOMAS.

8. 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 &c.

EXAMPLES OF SUBDIVISION OF BARS INTO SEMIQUAVERS OR SIXTEENTH NOTES.

Larghetto. HANDEL.

1. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 2 3 4 &c. *Andante.* 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Tempo di minuetto. GLUCK.

2. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 &c.

Andantino. CLAY.

3. 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Andante. HAYDN.

4. 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 &c.

Allegretto. LOTTI.

5. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

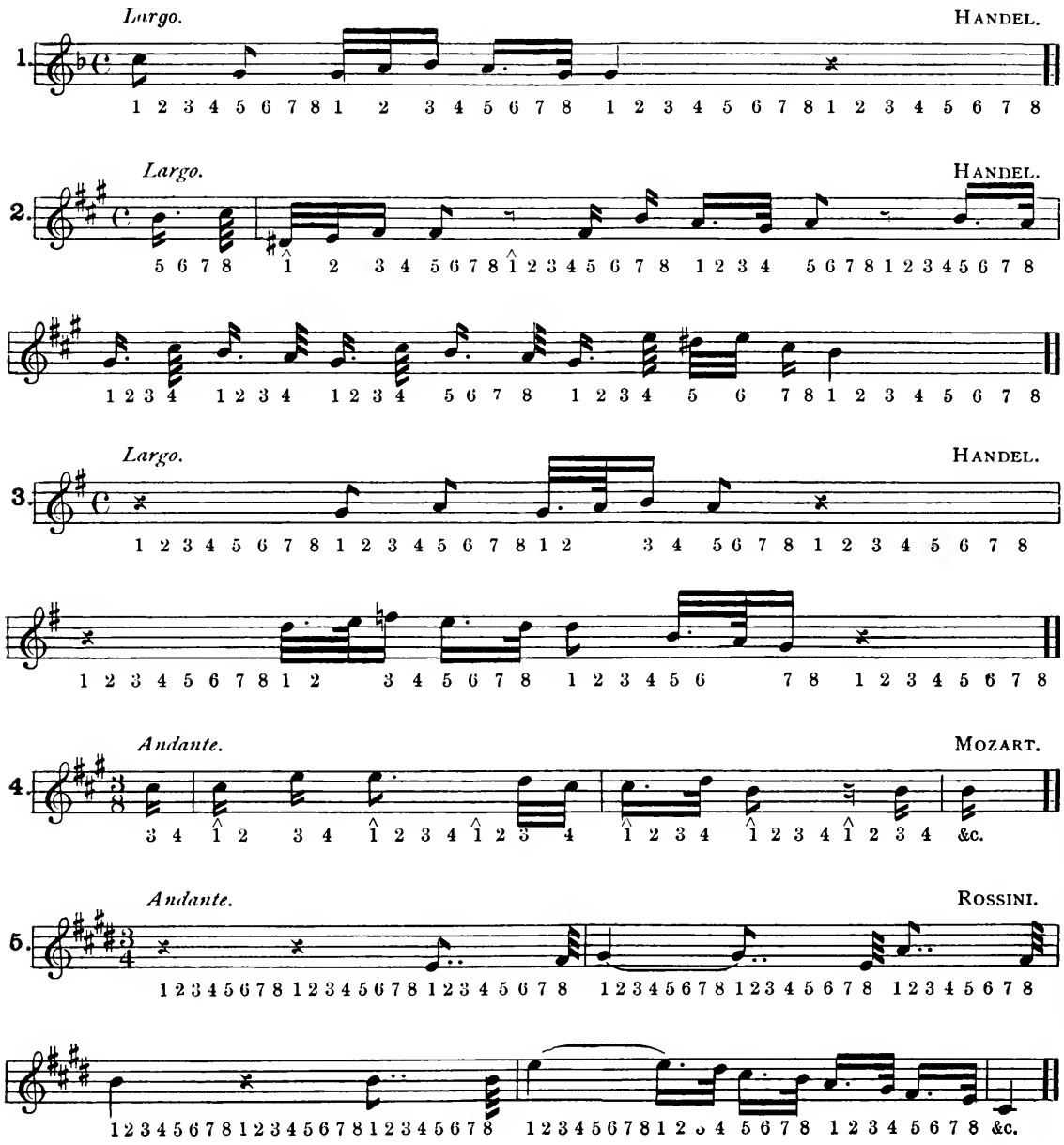
Andante. Scotch Melody.

6. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Scotch Melody.

7. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

EXAMPLES OF SUBDIVISION OF BARS INTO DEMISEMIQUAVERS OR THIRTY-SECOND NOTES.



SCALES AND THEIR FORMATION.

The difference in pitch between two sounds nearest to each other on the pianoforte is called a semitone, a half tone. A sharp raises a note a semitone in pitch, whilst a flat lowers it a semitone. C to C♯ above and G♭ to F below are therefore semitones, as are also E to F and B to C, for they are nearest to each other.

After a note has been sharpened or flattened, in order to denote that it has resumed its ordinary pitch, we write after it the sign ♮, which is called a natural. C♯ may be followed by C♮, or E♭ by E♮. Under ordinary circumstances, however, it is unnecessary to write C♮, D♮, &c., but simply C or D, &c., it being understood that a natural is implied.

A succession of sounds connecting in alphabetical order two notes an octave apart is called a scale; when this consists entirely of semitones it is known as a chromatic scale, and may be written—

When sounds are two semitones apart the difference is called a tone. C to C♯ being a semitone, and C♯ to D a semitone, *C to D is a tone* (a whole tone). C♯ to D♯, E♭ to F, F♯ to G♯, A♭ to B♭, or B♭ to C are all tones. Let the student here proceed to play half tones and whole tones, until he feels he can recognize them immediately.

Next strike C on the pianoforte, proceeding upwards by the white notes as far as C next above, and the formation by tones and semitones of the scale of C becomes apparent. From C to D is a tone, from D to E a tone, but from E to F is a semitone; F to G, G to A, A to B are three tones, but B to C is a semitone.

Whenever, from the key-note upwards, two tones and a semitone are played in succession, then followed by three tones and a semitone, the result is a diatonic major scale.

This formation, so evident on playing the scale of C, is precisely that on which we can build all the eleven other major scales which form the basis of modern music.

Taking as an example the scale of A♭, and starting with the key-note A♭, we find B♭ is a tone higher, to C is the second tone, now follows the semitone D♭, then the three whole tones to E♭, to F, and to G, and the final semitone to A♭—we have the same two tones and a semitone followed by three tones and a semitone.

This also teaches us that four of the notes in this scale are flattened, viz., A, B, D, and E. In building a scale the alphabetical order of the notes must be preserved, A, B, C, D, E, F, and G must each be provided with a musical sound.

A♭, the key-note, must not be followed by A♯, but by B♭. D♭ must not be followed by D♯, but by E♭, &c., &c.

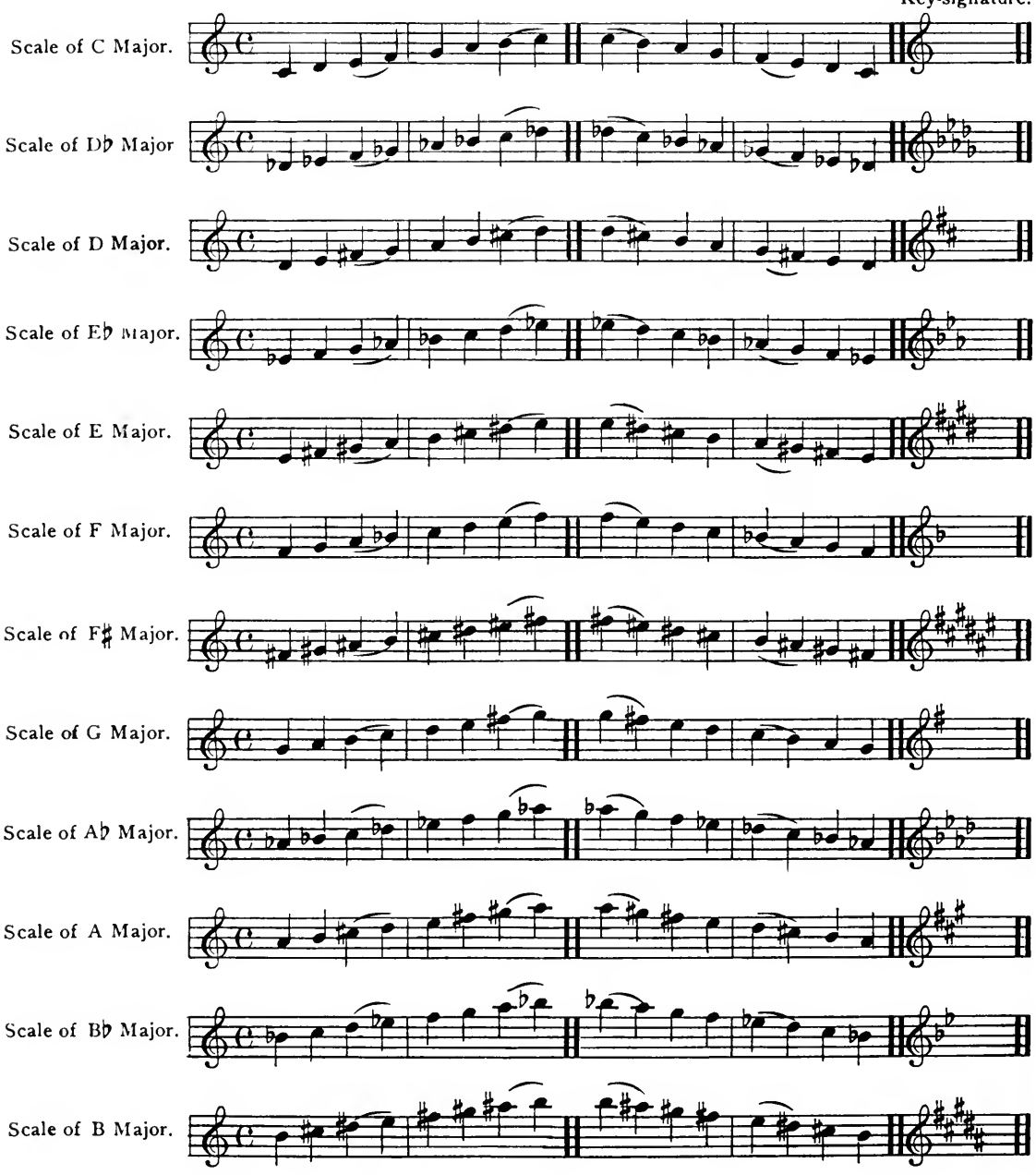
The term Diatonic Scale signifies that it proceeds by tones as well as semitones, and not by semitones only, as in the chromatic scale. The term Major indicates that the first third in the major scale (which consists of whole tones) is a greater third than the first third in the minor scale, for the latter consists of a tone and semitone only.

Observe that the last note but one in any scale must be only a semitone below the last or octave, and is called the leading note.

The student must study until he is able to follow mentally all the degrees of the twelve major scales given below. In order to make clearer the construction of each scale, the sharps and flats have been made to appear as accidentals, the key-signature (the sharps or flats at the beginning of every piece of music) is placed at the end of each scale, and every semitone is indicated by a slur.

LIST OF MAJOR DIATONIC SCALES.

The Semitones are indicated by the Slur ⌒.



As to the fitness of writing a scale with flats or with sharps, let consideration for a moment be given to the scale of D♭, which consists of

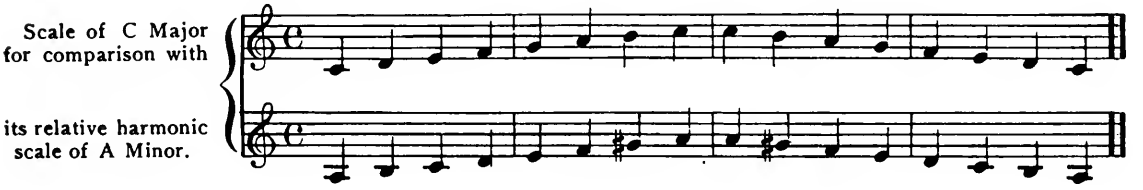
five flats and two naturals. If this scale were written C♯ a most inconvenient notation would be adopted, for all the notes would be sharps — viz., C♯, D♯, E♯, F♯, G♯, A♯, B♯. Now it will be seen how much more convenient it is to treat the scale as D♭.

Every major scale is associated with what is termed a relative minor scale, which invariably commences a minor third (three half tones) below its relative major, and is not only composed for the most part of the same notes, but has also the same key-signature.

Thus the relative minor to C major is A minor, to D♭ major is B♭ minor, and to D major B minor, &c. The minor scale takes two forms: the first is called the harmonic minor scale, on account of its being used more in harmony than in melody.

On playing the white notes of the pianoforte from A upwards we discover that most of the notes of the scale of A minor are the same as those of C major. From A to B is a tone, whilst from B to C is a semitone, then follow two tones in succession, and a semitone, as in C major, viz., C to D, D to E, and E to F. Here the scale demands that G being the leading note should be sharpened, with the result that a strangely beautiful and characteristic interval called the augmented second extends over three semitones from F to G♯, and the scale comes to a satisfactory close with the semitone from G♯ to A.

This G♯, the leading note, is the readiest way for the student to recognize, on looking at a printed composition, that it is written in A minor; otherwise he might take it to be in the key of C, the key-signature being the same.



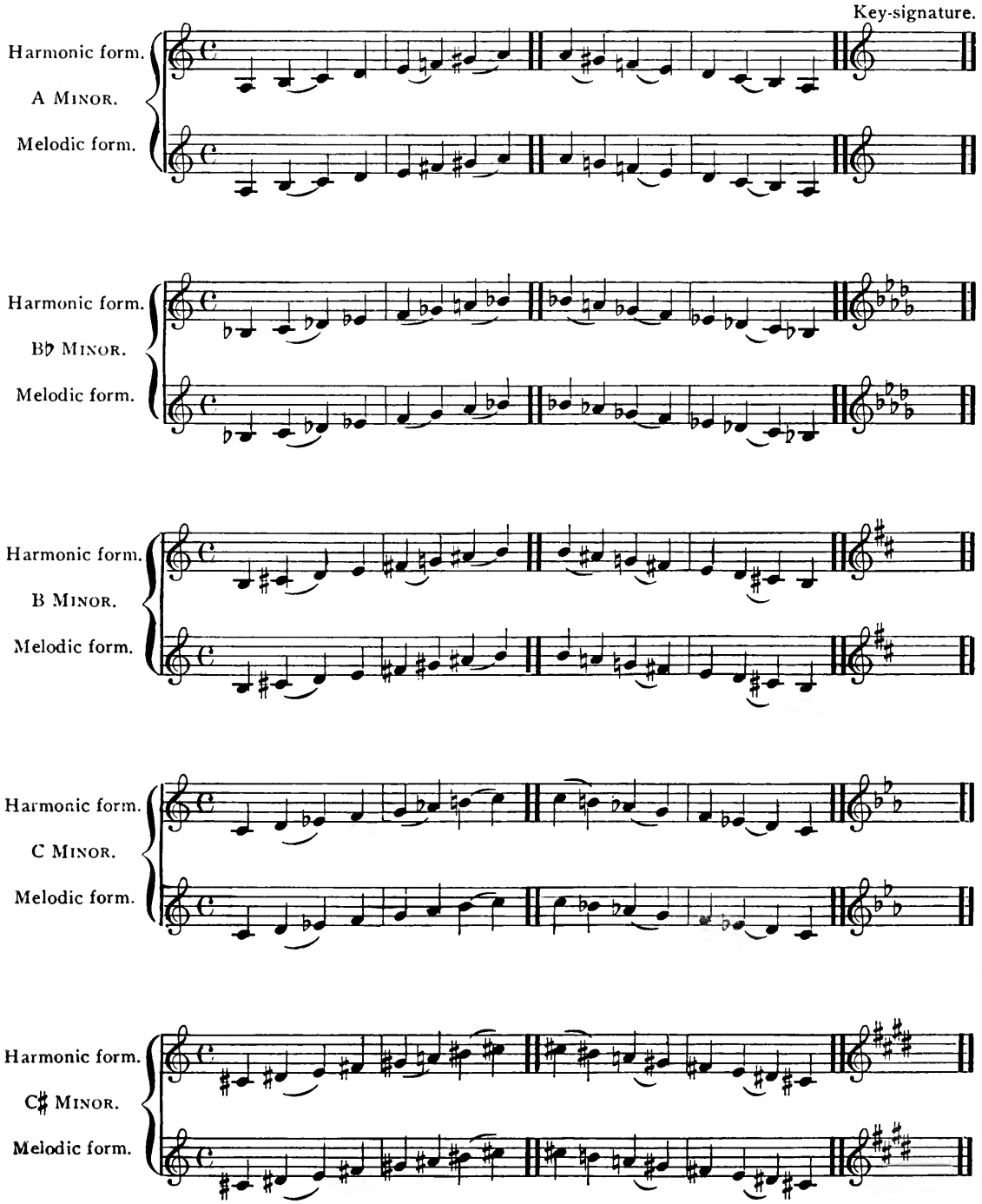
The second form of the minor scale is known as the melodic minor, from its lending itself readily to the requirements of melody. Its first five notes are the same as in the harmonic minor scale, but the sixth note is a tone higher (instead of a semitone), while the seventh or leading note is again the same as in the former scale.

The notes of the descending melodic minor scale differ slightly from the ascending notes, and are identical with those of the relative major scales — *e.g.*, in A minor they are all white notes.

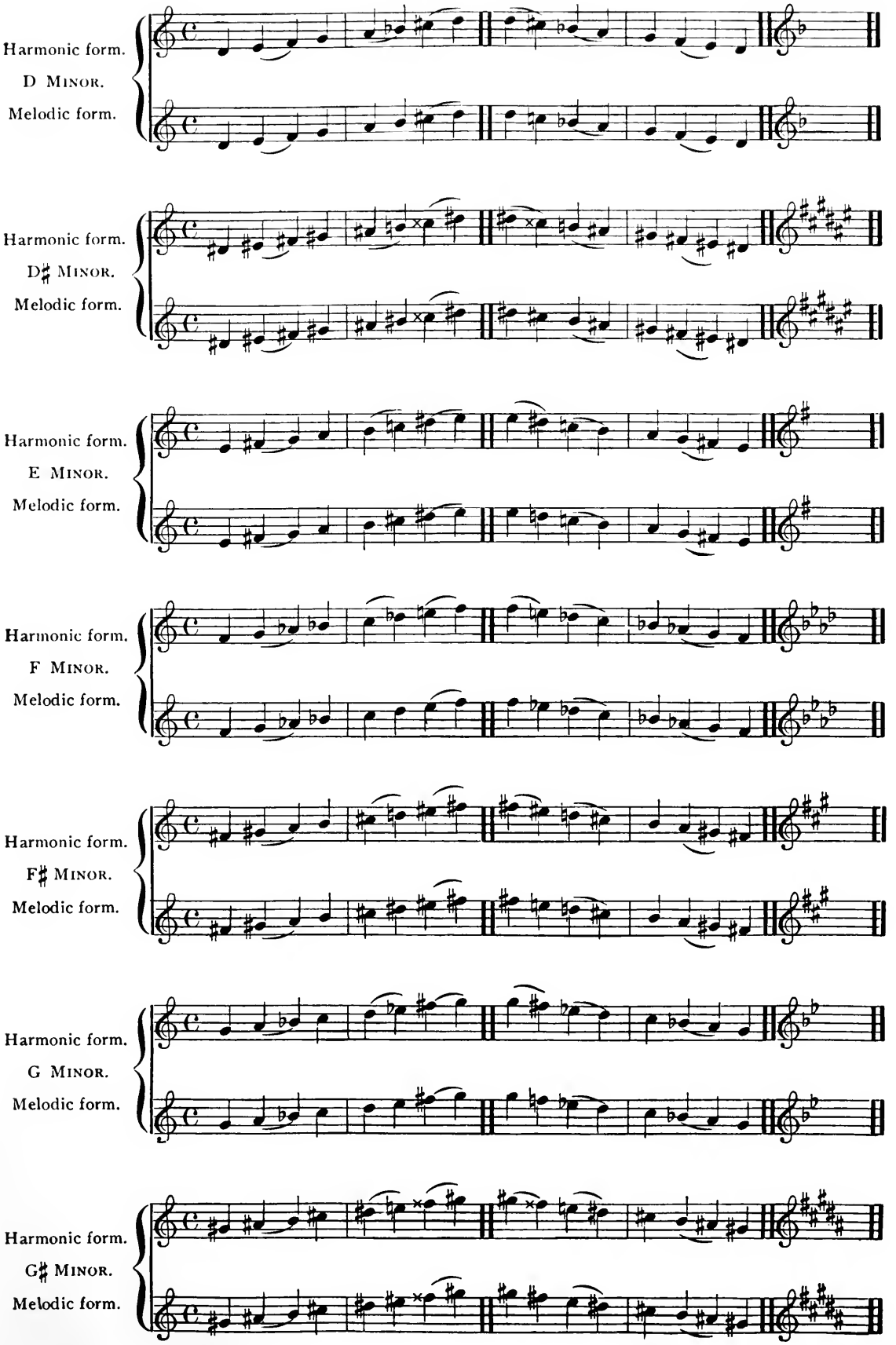
Although more difficult to grasp mentally than the major scales, the different degrees of both forms of the minor scales must be mastered by the student, who, on succeeding in this, will find himself a long way on the road towards becoming a musician.

Below is a list of the twelve minor scales in their two forms, with their key-signatures, and with indications of the semitones as they occur.

MINOR SCALES IN BOTH THE HARMONIC AND MELODIC FORM.



Key-Signature.



DATE DUE

APR 25 2002			
APR 13 1990			
APR 11 1990	AUG 06 2002		
OCT 20 1994	MAR 11 2002		
	APR 08 2004		
OCT 26 1994	MAR 24 2004		
DEC 03 1998	AUG 17 2005		
NOV 23 1998	AUG 08 2005		
JUN 22 1999			
AUG 16 1999	SEP 19 2005		
FEB 15 2000	SEP 14 2005		
FEB 14 2000	JAN 16 2009		
APR 03 2001			
MAR 17 2001			
AUG 20 2001			
JUL 10 2002			